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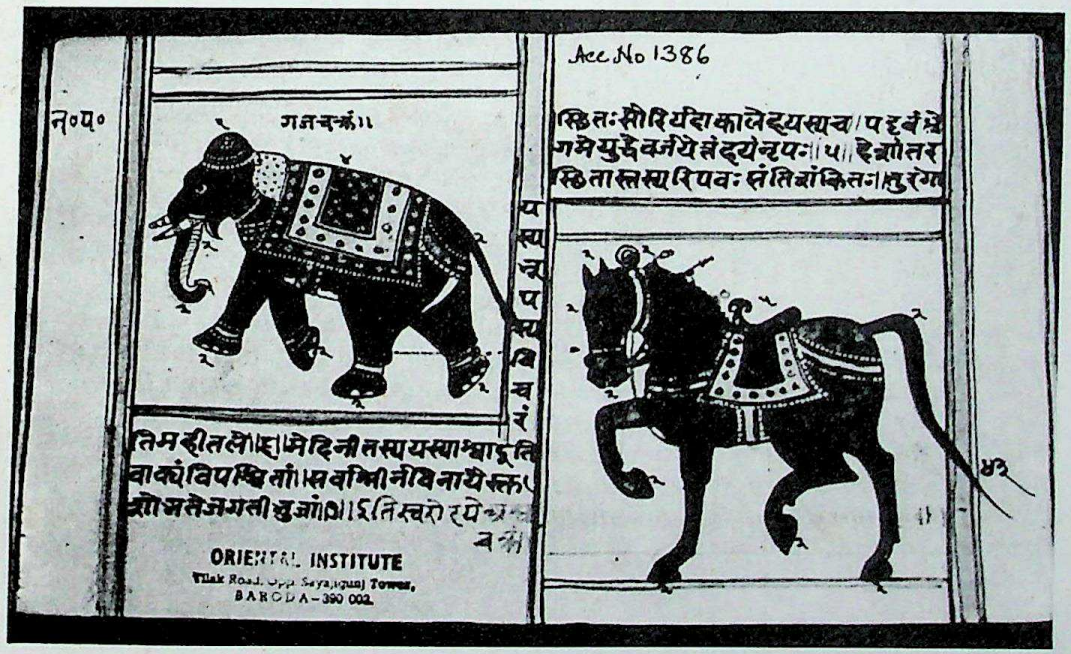

[A picture from the Manuscript of the *Narapatijayacaryā* Saṁ 1812 Acc. No. 1386]

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PRAPAÑCA-SĀRA ASCRIBED TO ŚAṄKARA

[Great master, I never imagined you stooped to write this!]

KRISHNA S. ARJUNWADKAR*

Limits of this study

It would be appropriate to state the limits of this study at the very outset. It is not my intention to introduce the work *Prapañca-sāra* in detail and then offer my comments on it. My aim is to acquaint the reader with its general nature and focus on the feature which go against the tradition which ascribes its authorship to Śaṅkara, the great intellectual giant who flourished twelve centuries ago and revived the Upaniṣadic stream of philosophy smothered for centuries by the phenomenal spread of Buddhism in India and abroad.

Nature of the work

A work entitled *Prapañca-sāra* [PS], meaning The Essence of Worldly Life, in 33 chapters consisting of a total of 2373 verses in a variety of short and long metres, is ascribed to Śaṅkara. It is full of chants, rituals, magic, esoteric practices and the like, against the background of a Sāṃkhya-Vedāntic theory of macrocosm and microcosm controllable with the aid of mystical/magical chants, diagrams and syllabic patterns (यं रं लं वं..) combined with ritual. They are aimed at all imaginable worldly gains from winning over a young girl for wife (if the performer of the ritual is a man) or a young boy for husband (if the performer of the ritual is a woman) (PS 17.37-38) to victory over an enemy, -- and also final liberation! What a range of gains!! A student of Śaṅkara's philosophy would be stunned to find the

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master prescribe an offering into the sacred fire, of an idol of the enemy made from the wood of a poisonous tree besmeared with the mixture of the fat of a crow, an owl, and the fat and blood of a dog (if the reading *śva-* is accepted) or of the worshipper himself (if the reading *sva-* is accepted) after making cuts into it repeatedly. (PS 13.47-48). The variation of *sva-* and *śva-* may remind a Sanskritist of a popular funny verse on the importance of the study of Grammar involving the use of the words *Svajana* and *Śvajana*. (Incidentally, this verse as handed down by the tradition is metrically defective. It may be emended as follows: यद्यपि बहु नाधीषे व्याकरणं पठ तथापि पुत्राल्पम् । स्वजनः श्वजनो मा भूत् सकलं शकलं, सकृच्च शकृत् ॥)

There are some simpler devices: take some quantity of ashes from pyres, infuse them with power with the prescribed formula muttered 108 times and throw it on the head of the person you hate; he will be hated by all people and keep wandering like a madman from place to place. (PS. 13.4) An informed Sanskritist would feel that this work is practically a revised and updated version of the major part of the *Atharvaveda* which is full of magic and witchcraft, with the difference that PS introduces magic sounds *Hum̐ Phaṭ,* use of symbolic idols, mystic diagrams marked by syllables, offerings into the fire and the like, features mostly imported from *Tantra* tradition and missing in the *Atharvaveda*.

Śaṅkara's authorship?

Śaṅkara's authorship of such works can be explained only in the way the popular *Rāmarakṣā-stotra* is ascribed to god Śiva: it was he who revealed it to sage Budha-Kauśika, - in the latter's dream! Any later writer can thus ascribe his work to an old hallowed name. What are called Purāṇas are in this way actually ascribed to Vyāsa, the author of the *Mahābhārata* in its nucleus form called *Jaya*. The greatest advantage of this device is that there are no restrictions as to what material the authority seen in a dream should deliver to the dreaming person. This explanation has another implication: it points in the direction of what kind of thoughts does the dreamer entertain in his mind, --be he an ascetic or a householder. What frequents the mind is visualised in a dream. However, this explanation does not present a favourable picture of those who claim to be the successors of the great master, Śaṅkara.

Be it a work by a later namesake of the master or some other writer patronised by a later head of one of the monasteries, *maṭhas* founded by him, an admirer of the great philosopher cannot but feel shocked and disgusted by such a work as *Prapañca-sāra* going under his name. While going through its contents, one wonders why did the master waste his time and energy in brain-storming in his philosophical works in defence of Upaniṣadic

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ideals if the ultimate could be achieved through a simple ritual accompanied by magical formulae perfected by thousands/lacs of oral repetitions ?

The un-Vedāntic pseudo-philosophy

This work begins with a conversation of the traditional mythical triad of gods (Brahman, Viṣṇu/Hari/Śaurin, Śiva), said to have emerged from *Pradhāna*, later termed *Prakṛti* too, approaching god Viṣṇu/Śāraṅgin (different from the one mentioned earlier) sleeping in the milky ocean on the mythical serpent, Ananta (i.e. Śeṣa). (In another panegyric composition going in the name of Śaṅkara, the well-known triad of higher gods is subordinated to Devī (*Saundarya-laharī* v.1). The two references taken together equate Devī with *Prakṛti.)* The three gods want to know where they came from. In reply, the superior Viṣṇu names *Pradhāna* as the power whose manifestations all the four under reference (including himself) are. To this *Pradhāna* are added *Puruṣa* and *Kāla*, totalling a triad of the ultimate principles. This conversation makes an odd mixture (mess?) of terminologies of *Sāṃkhya*, *Yoga* (mainly *Haṭha*), *Tantra* and what not. In fact, the foundation of the work is at cross roads with systematic philosophy, despite the fact that it promises liberation *(mukti)*, couples with worldly enjoyment, as the result of many magical rituals. (See 4.77, 7.25, 17.57, 20.50) *Prakṛti*, said to consist of three *guṇas* following the *Sāṃkhya* scheme, is also said to consist of three *doṣas* (following *Āyurveda?* 1.99). In this scheme, *Brahman* of Vedantic terminology appears only as word power *(śabda-brahman*, 1.61), if we ignore the Five *Brahmans* of the Śaiva sect mentioned later (25.34). An informed reader finds a lot of material, cited verbatim without acknowledgement, from the *Manusmṛti* about basic tables of time units etc. accommodated in the first chapter of this work. While PS speaks of five states of consciousness (जाग्रत् स्वप्नसुषुप्ती तुरीय-तदतीतकौ.. 18.46-47), only the first four are found in standard Vedantic works including Śaṅkara's (Cf. *Māṇḍūkya-upaniṣad-bhāṣya).* The number five of the states is perhaps necessitated by the constituents of magic practices with which they are equated : *bīja, bindu, nāda, Śakti, laya* (18.51-52). The word *karavanda/karavinda* (17.48) is one more not found in Sanskrit dictionaries. It apparently means a plant and perhaps the same as one of that name current in Marathi.

Violation of the rules of grammar, prosody and syntax

It must be admitted that the author of PS commands a vast vocabulary of Sanskrit so as to manoeuvre, may be occasionally, even hard poetic tricks like *anuloma-viloma* (12.55-56, 62.) indulged in by poets like Bhāravi and Māgha, figures of speech like *anuprāsa* (24.32), and an overall mastery over a variety of small *(Anuṣṭubh)* and large *(Sragdharā)*

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metres. At the same time, the cases of violation of the rules of grammar and prosody are so numerous as to make one feel if the author of PS follows authorities on these disciplines different from the standard ones (Pāṇini and others). What is puzzling is the recurrence of some stems, their basic attributes (gender etc.) and forms not in agreement with standard usage. The stems *akṣara,* (mas. 7.5, 19.3), *mantra* (neu. 7.43, 24.11), *bhaya* (mas. 24.64), *upadrava* (neu. 12.59) are employed, some of them very often, in unusual genders. Forms like *hunet* for *juhuyāt, nyaset* for *nyasyet, labhyet* for *labheta* are very common. The pattern *arcayīta, (= arcayet/arcayeta)* is also frequently found. (See. *bhojayīta, tarpayīta, veṣṭayīta.* I wonder if in such forms *yī* is just a variant writing of *ye,* turning thereby the concerned forms into the regular *Ātmanepada* Potential forms, as this variation does not affect the metre.) Gerunds of roots with or without prefixes take *tvā/*or *ya* at random (See: *ābaddhvā/ Samprīṇayitvā/Japya/*21.54 *nyastvā/*27.12, 31.4 followed by the correct form *nyasya* soon after!), but *tvā* in place of *ya* is very common. (See: 8.10, 8.19, 13.19, 18.57..) The following stems or forms used in PS are not found in standard Sanskrit: *Niṛti* (required by the metre) for *nirṛti/(10.5), loṇa* for *lavaṇa (7.64-65), Śriyāvahaḥ* for *Śrayāvahaḥ* (16.58), *tattvavida* for *tattvavid* (18.14), *vairi* for *vairiṇam* (18.15), *kāmini* for *Kāminī* (20.44), *teja* for *tejas* (21.14), *Gāyatri (mantra)* (24.17) for *Gāyatrī.* The compound formation *Pāñcabrahma (vidhānam)* (25.34) is un-Pāṇinian; the correct form would be *Pāñcabrahmam,* although the difference is a tiny one, that of a dot. The following cases of ignoring euphonic *(saṃdhi)* rules to save metre are worth - noting: *ca umā devī/* (10.11), .. *caiva/aruṇī* .. (10.18). At one place, the author employs the Vedic-looking form *dhīmahe/*(21.21) which is either Vedic *(dhīmahi, Ṛgveda* III.62.10) nor classical *(dhyāyema).* It is strange that, as a habitual user of un-Pāṇinian forms, the author of PS should virtually refer to a *sūtra* by Pāṇini (सूत्रात् सुप्तिङुपग्रहात् 28.23) in support of the use of the form *yaḥ* in the sense of *yat* in the exposition of the famous *gāyatrī* stanza under discussion.

Use of unusual words

Though not on the point of grammar, some words such as *gocikā* (name of a deity 3.25; has it anything to do with the Hindi word *gocī* meaning fish ?), *cityakṣara* (30.76), *citimantra* (30.97), *pota (lavaṇa)* (ground salt? 30.93) are used in PS which are not found in standard Sanskrit works. The word *citī* is found in Apte's dictionary and explained as a Yoginī disguised as a cāṇḍālī without a reference to any work. Prior to the use of this word, some stanzas from the *Atharvaveda* are referred to as *ṛks.* I am not awar of this word being traditionally used in the context of the *Atharvaveda.* The word *andhu,* meaning *śiśna* (male organ, /26.16, 28.54), is not common in Sanskrit. The word *gītā* is used in the sense of the metre *gāyatrī* (24.40,46). The word *jūrti* in the sense of *jvara* is found only in Pāṇini

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(6.4.20), besides PS (27.26). The word *amā* (30.55), meaning near, is found in Upaniṣads, besides PS. Word *manu* in the sense of *mantra* is very common. One wonders if the element in *manu* reflects fondling spirit as in the Marathi words *Bāḷū (bāḷa), Rāmū (Rāma),* as such a word is not found in standard Sanskrit works. Though in keeping with the Sanskrit style of forming alternative words by the replacement of their parts with synonymous elements, PS at times forms puzzling words such as *niśāṭa (dik = nairṛtya,/* southwest) (24.28; *niśāṭa=niśācara, rākṣasa = nirṛti); stanajadruma (dugdhavṛkṣa, Udumbara)* (30.26, 30.50); *pavanāyāma (prāṇāyāma;* 30.26, 30.50). More puzzling are the cases where successive genitive cases open up possibilities of alternative meanings, and either of them fits the context, considering the unrestricted nature of the subject, howsoever awkward it may be from the common sense point of view: राज्ञां वामदृशां प्रियो भवति..॥ (32.10). This syntactical situation is open to two interpretations: (a) the performer becomes an object of love of kings (and) of beautiful women, or (b) of beautiful women of kings. 'God save the king(s)'!

Violation of the rule of caesura and other defects

Violation of the rule of caesura *(yatibhaṅga)* in prosody is too common to note down. (For instance, 6.20d, 6.123abcd, .7.7a, 7.74a, 7.95c, 8.4d, 8.8d). At some places, the verse contains a syllable which defies the scheme of the metre: *gārhapatyādikāni kuṇḍāni* (7.83; *rha* short for long), *ṣodaśa* (10.10; *ṣo* long for short). In देवान् वश्यानपि वितनुते (12.8d), *api* should have followed *devān.* This is what authors on poetics call *asthānasthapada.* In संस्तोतव्योऽनया हरिः स्तुत्या (12.8d), there is an obvious repetition of forms of root *stu* without purpose. It is strange that the author of PS uses the intransitive root *pra + sad* in the sense of the transitive root *dā :* भक्तिं भद्रार्थदे/ प्रसीद (देहि?) मम (7.83d), कमला प्रसीदति / (ददाति?) .. मन्त्रिणे श्रियम् (11.13). It is certainly not a respectable habit for a Sanskrit writer to indulge in using a word or its element only to make up metrical deficiencies: *api* (7.13), *prabhajati* (*pra* 7.17), *samuktaḥ* (*sam,* 7.38). The following forms do not reflect the author's concern for grammar : *naśyuḥ* (for *naśyeyuḥ*/ 12.52), *likhitavyāḥ* (for *lekhitavyāḥ* 24.9), *yudhyan* (for *yudhyamānaḥ* 32.23), *japyati,* (for *japati* 32.33).

Contents: details from *Haṭha Yoga* and *Tantra*

Coming to the major part of the contents of PS, it is full of magical and mystic charms or verbal formulae, deities, ritual and offerings addressed to the demands of the worshipper, religious fees to be given to the priest, magical/mystical figures (*Yantra* 32.6,14), and so on. Naturally, these contents are inevitably set in the framework of the *Tantra* schools, occasionally making reference to some *Haṭha Yoga* concepts as well. The basic concept of

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the *Tantra* school is that it is the syllables (a, ā, i...) which are at the core of the entire world (Ch. 3). From these are produced stellar bodies, deities, classes of humans and what not (Ch. 4). Syllables are endowed with genders and inherent colours, too, and are associated with specific plants. Occasionally, a charm is available in more colours for different results. What is called *aghora (mantra)* (26.19, 27.13-15) is available in three colours-white, red and black. These associations prompt the author to warn that one should never cut one's own plant if one wishes to enjoy long life (4.63). Chapters 3 and 4 are full of such details. These seasons have made the syllables an indispensable part of magic figures and charms, -- *yantras* and *mantras,* throughout the work.

Among the *mantras* is the highly praised *ajapā* (3.65), another fantasy, which needs no efforts to mutter, as it is conceived to consist in the very process of breathing, inhaling and exhaling, said to correspond to the sounds *a/haṁ* and *saḥ*, giving so'ham/ when inverted, signifying the Vedantic ideal of the unity of the individual soul with the universal principle. When the sounds s and h are omitted from *so'ham, praṇava (om)* evolves. How clever! The anatomy and physiology of the human body is inevitably borrowed from the *Haṭha* tradition. *Sirās* (veins, nerves, arteries) in the body are said to be more than three and a half lacs (3.5 x 1,00,000; PS 1.90-91), -- similar concepts are found in some major Upaniṣads. What is found in the Upaniṣads is the enumeration and naming of the principal *nāḍīs* (veins, nerve, artries), the principal ones being *suṣumnā, iḍā* and *piṅgalā.* Others secondary to them are named *gāndhārī, hastijihvikā* etc. With them inevitably comes the snake-shaped, supreme *Kuṇḍalinī* power (2.52; also *Kuṇḍalī* 4.14; also 18.27-32) and the theory associated with it. (Cp. *Haṭhayoga-pradīpikā* III, *Gorakṣa-śataka.)*

Yoga of Patañjali fitted in Tantric formula

Despite such a close affinity with the *Haṭha* and *Tantra* technique, the PS (Chapter 18) makes room for the eightfold Yoga of Patañjali (not mentioned, for obvious reasons) in its general setup and with crucial changes. It is introduced, not as the main subject, but as an addition to the repetition of the *praṇavamantra* (18.13). What is notable is the PS style of referring to Yoga in plural (18.13, 58-59) in the concluding verses of the chapter as against the singular where the topic starts (18.14). Among the *Yamas,* one finds two key concepts -- celibacy *brahmacarya* and non-possession *(aparigraha)* -- missing; the items replacing them enlarge the list from 5 to 8. How can Patañjali's Yoga as it is fit in the general pattern of PS prescribing ways to win both the worldly pleasures and liberation? And yet, non-attachment *(vairāgya)* is there in the list. In the view of PS, achievement of eight principal miraculous powers *(siddhis)* is itself liberation-while-alive *(jīvanmukti* 18.63). Elsewhere, *siddhis* are gateways to liberation (18.59). And Patañjali warns Yoga

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practitioners to keep off the *siddhis* as obstacles on the path of Yoga (3.37)! Finally, with the mystic system of PS are wedded, in an incidental way, Āyurvedic concepts of the constitution of the body (*Ṣāṭkauśika*/ 2.19) with modifications not consistent with the major works on *Āyurveda*. PS is indeed a museum keeping one engaged provided one does not read it with high expectations the name of Śaṅkara invests it with!

Fidelity to off-stream cults

Occasional reference to *Śaiva* (25.25, 33, 27.7) and *Śākta* (12.73, 31.8) practices in support of the ritual prescribed, besides the general pattern of rituals, points to the nature of the main body of the text. Aspects followed in all rituals are at one place specified as *dīkṣā, japa, arcā, havana* (30.1); placement of magic elements in the performer's limbs called *ṣaḍaṅgaklṛpti (nyāsa), (hṛdaya, śiras, śikhā, kavaca* arms, *netra, astra* missile; 30.3) is also a common feature. PS is indeed a crowded fair of major and minor female deities/'powers' with fanciful strange names (*gocikā, 3.25, bahuśiśnā*/10.21, *madanāturā* 10.22, *klinnā* having secretion, *kledinī* causing secretion 17.6, *yoni* female organ 17.21), charms, figures, idols/effigies treated with animal urine, fat (of a lizard, 32.32), blood etc. common among occult cults, magic sounds (*vaṣaṭ, hum, vauṣaṭ, phaṭ* 6.6), and all that goes with them. The following charm called *caṇḍagāyatrī* (in which the element *gāyatrī* stands for the metre), imitating the most famous verse from the *Ṛgveda (tat/saviturvareṇyaṁ*...3.62.10) and indispensable in religious rites, may illustrate the constitution of such material: चण्डचण्डाय विद्महे, चण्डेश्वराय धीमहि। तन्नश्चण्डः प्रचोदयात्। (27.36-37). What is amusing is that the charms are broken up into suitable parts, irrespective of word units, to accommodate in the metre under use. In imitation of this style, I have composed the following verses detailing a Hindi slogan in praise of a deity and its benefit:

जरङ्गं वेष्टितं बाभ्यां कृत्वा लीं कीं ततः परम्।
व्युत्क्रमेण यजं गर्जेत्, एष काप्यो मनुर्महान्॥
सार्धलक्षत्रयं वारान् मनुमेतं दिवानिशम्।
यो जपेत् स समुद्रान्तामचिरात् पृथिवीं जयेत्॥

One who succeeds in solving this verbal puzzle would arrive at : बजरंगबली की जय! What is cited is the most simple one to detect; most of the formulae are couched in wording detectable only to the experts. Following is a This metre *gāyatrī,* as well as *triṣṭubha* and *anuṣṭubh* form the exclusive topics of chapters 28-30. As the sum of the number of total syllables in them (24 + 44 + 32) comes to 100, they are together called *Śatākṣaramantra*

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(30.27-28). Among the major deities to be worshipped is Gaṇeśa who is adored by both gods and demons (16.11). Like kings in places, deities are to be approached only after pleasing (bribing?) their batten-handed female doorkeepers and their servant with a fearful appearance : कृष्णो बर्बरकेशो लगुडधरः किंकरश्च तत्पुरतः (पूज्यः) (12.36). At one place, ten incarnations of Viṣṇu are mentioned (19.59); the list replaces Buddha with Balarāma. The weapon disc of Viṣṇu is described as a form of Viṣṇu himself : चक्राभिधानो हरिः / (21.20).

The spread of Tantric concepts

A survey of current religious rites in Sanskritic tradition and mythological literature reveals that Tantric concepts have found a noticeable and permanent place in them. The established daily worship of images of deities or the *Saṃdhyā* rite, for instance, includes what is known as *ṣaḍaṅga-nyāsa* or investing six major body limbs with elements of specific charms, magic sounds, muttering of charms repeatedly and the like. This is obviously the heritage of the Tantra tradition. Similar influence of this tradition is noticed in Purāṇas also. In the *Bhāgavata*, for instance, a noteworthy panegyric of god Viṣṇu (Book 6, Ch. 8) named *Nārāyaṇa-varma* (an armour through the grace of god Nārāyaṇa) is presented complete with all important Tantric features listed above. In Book 5 (mostly in prose) of the *Purāṇa* under reference, unmistakable Tantric features make appearance on the background of the ancient concept of geography in the context of who worships what deity in what 'continent'. The charms invoking god Narasimha (18.8) and god Kāmadeva (18.18) are notable in this context. The point to be noted in this context is that Tantric features percolated into mainstream tradition do not cross the established moral code. This norm does not apply to many items detailed in PS.

Aims of rituals

The magic processes in PS are aimed at all imaginable worldly gains/benefits, benevolent or malevolent, accommodating aspirations of all from a common man to a king, male or female, learned or ignorant. Wealth, health, progeny, sex, success, poetic genius, victory in battle, plenty of grain and food and cattle, security from theft, desired husband or wife for self, son-in-law or daughter-in-law for children of marriageable age, death of a rival, win in land dispute, kingship of the world, and what not. In the list of rituals, the only topic that is missing is theft, despite the fact that it is found in the oldest Vedic literature and is associated with a celebrated seer, Vasiṣṭha. (See *Ṛgveda* 7.55) It is depicted as an art in one of the most famous Sanskrit plays, the *Mṛcchakaṭika* of Śūdraka (100 A.D.), where some ritual (cf. *'namaḥ kārttikeyāya')* is hinted at when a professional thief, Śarvilaka, breaks into the house of the hero, Cārudatta. To the worldly gains from all magic practices, the

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author adds liberation as a bonus, with nothing to be done specifically to achieve it. All gains, and no loss! Or, this is like the 'Buy one, get one free' scheme. After offering this package deal, one wonders why did Śaṅkara recommend in his major works the Upaniṣadic path of knowledge leading to liberation that requires forsaking all worldly ties ? Placed beside Śaṅkara's high philosophy, this stuff appears like a boorish rustic beside a cultured man.

Material and symbolic style

Material used in magic ritual is in a class by itself. Making an image of the enemy out of a combination of odd and even nauseous material is a common theme in this subject. The following are the ingredients of such an idol : a mixture of the oils of neem, mustard marking nut and asafaetida, the three hot substances *(kaṭukatraya* long pepper, dry ginger); they are ground in the urine of a female buffalo, and the faeces of a pig and a pigeon; powdered salt treated with curds, honey, ghee and milk; all this is combined into a paste and an idol is made out of the paste (30.123-125). (Similar formulae are prescribed by a Marathi humorist for preparing a mixture for killing bedbugs. It is inexpensive, says he: just pinch a bug in your left hand and put an iota of the mixture in its mouth with your right hand. The bug is dead when it gulps it.) What to do with such an idol ? Take a sharp knife, and sever its limbs starting from the right leg, through the right hand, head, left hand, to the left leg. Offer them into the fire (30.113-117) There are alternative serial orders, but the one detailed above is enough to give an idea of what this sacred text deals with. This path, if logically extended further, can go to the extent of an actual 'religious' murder as supported by literary references to the sale of human flesh and the ritual of an actual victimisation before goddess Kālī. (See *Mālatī-mādhava* of Bhavabhūti.) The recent news (June 2004, second week) of a mother killing her son with a spear before goddess Kālī shows that the practice under reference is not merely a thing of the past. The author of PS is aware of the sinful nature of such rituals. So he advises the performer to undergo a redeeming process: he should fast at night following this ritual, should perform breath control, mutter the *Gāyatrī* charm and make offerings into the holy fire (30.129-130). This would cleanse him of the sin incurred. How simple! Corresponding to the *Kaṭukatraya* in malevolent rites, PS also makes frequent references to *madhuratraya* (honey, sugar, ghee; 7.61-62) for use in benevolent rites. Making of idols and offering them into the fire figure also in benevolent rites like those for enchanting a woman (27.45).

Sex: a recurring topic

Of the long range of topics, sex is most frequent and inspires the author to turn poetic

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and obscene, reflecting his obsession with the subject. Perform a ritual addressed to goddess *Ambikā* with one hundrd thousand repetitions of a charm, and you will be thronged by love-mad beautiful girls, not aware even of their dresses (8.20, 22). If you wish to have sex with a lovely girl/woman, imagine that the seed syllable of the magic formula with your name inside it is in her vagina; she will be drawn to you and have secretion in a moment. Alternatively, think of yourself being god Śiva and insert the crescent moon on your head into the vagina of the woman. She will instantly secrete and be yours (27.18-19). This is nothing but sex obsession and, when presented in an open writing, plain recommendation of debauchery, as no consideration of chastity or morality has any place in this occult world. Heirs to these practices are reported to be still surviving in parts of India. I have heard of secret gatherings of the followers of this cult where the ceremony starts with the worship of a vigin by the 'priest' and ends with a sexual act (if not a series) with her, -- in perfect religious (?) spriti! It is horrible to think that comparable practices are on record from the pen of an avowed ascetic. (Or, it must be a case of repentance for adopting asceticism at an early age!)

Here is another style: the performer imagines himself as Cupid in flames and his beloved as the fire from god Śiva, her vagina to be nectar-filled, her heart and other limbs to be butter-filled. Starting his love at the lower point, he gradually goes up and drinks the nectar of her lips, touching her body with his nails as Cupid's weapons, but not severely. This makes her perturbed with Cupid's arrows, and she follows him as his shadow, even acros the current life. (17.29-33) More stuff of this nature can be cited in support of my point. Curious readers may try the following references from my notes put together: **10**.21, 22; **12**.39-43, 84; **17**.6.., 20.., 29..; **27**.18-19, 45; **32**.2, 16-17, 19, 28, 75. No wonder, therefore, that the presiding diety for such rituals is god Śiva engaged in love sports with his consort *(strīvilāsī* 27.3). Those who are inclined to impose fanciful, decent interpretations on such sex-dominated topics should remember the PS warning that by committing the slightest mistake in the prescribed procedure, the performer gets cursed (5.60-61). What is intended for gains would thus lead to ruin. Following the instructions scrupulously is a must on this path, even if they involve such torturous processes as to mutter a charm one thousand times with eyes fixed on the blazing sun (30.26).

Poetic images in magical practices

It is amusing to note that the imaginative faculty of the human mind asserts even in magical rites. Instances of images employed in sex-motivated rites are already cited. They are found even in the context of malevolent rites. The performer should conceive the life constituents of the person to be victimised as frogs, and his own as a snake (31.17). When

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invoking god Man-cum-lion *(narahari)*, the invoker is to fancy himself as the god and the enemy to be ruined as a fawn, and throw him from the air anywhere on the earth. To that direction the enemy goes, severed from his family and property, never to return (23.27-28). Another imagery is that of lotus and bees. Hearts of the performer and his victim are to be conceived as lotuses. Bees on the lotus of the victim are imagined as pulled out with the filaments of the lotus of the performer (30.141-142).

Role of the guide and his fees

In the face of such risks, it is extremely important that the guide of the performer must have a perfect information about the prescribed ritual. The last chapter of PS details qualifications of the guide and the performing disciple's duties to him. As a supplement to its recommendations as to how a disciple should be, it also states disqualifications of a disciple (33.42-48). If a guide accepts a disqualified disciple either out of kindness or greed, the guide would incur the wrath of the deities (33.50-51). Closely related to this topic is that of religious/professional fees *(dakṣiṇā)* the disciple must give to the guide for the expert services received. Fees vary with the complications and/or risks involved in the performance. For guidance in a killing ritual, the fees recommended are seven *karṣas (Tolās)*, i.e. 7 x 176 grains (2.816 oz.), of gold (30.121). What a rewarding profession!

Ritual for the 'house-being'

No less surprising are the contents in this work bearing on other topics. The practice of consecration of a new house, comparable to the western ceremony of 'house-warming', is very old in India. This ritual aims at freeing the place of all possible troubles before occupying it through the pacification/glorification of various deities. As popularly believed, the basic concept in this ritual is that of a 'house-guard' *(vāstu-puruṣa)* with various deities conceived as occupying his limbs. PS treats of this topics with an unusual background. It depicts the 'house-being' *(vāstu-pumān)* as a troublesome demon, plaguing the whole world, killed by gods and buried in the ground in a quadrangular pit. Fifty-three gods are said to occupy his various body parts (as 'weights' to ensure that the demon does not rise again?); and the ritual consists of their worship. (See 5.5-6) Making a symbolic golden image of the being and burying it under the house forms part of the ritual. While the ritual as popularly conceived aims at pleasing the 'house-guard', the PS presents it as one of pleasing the gods who keep the demon down. What is not clear is : in what way is the 'house-being' concerned with the specific rite of house-consecration, if that being is conceived as an all-out trouble for the world?

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Epilogue

It is unthinkable that the great master logician that Śaṅkara was, would ever stoop to write this stuff on a thoroughly illogical topic like magical charms which PS is full of. If he really did, what a catastrophe from logic to magic! There are people who would defend such writing as a product of the master's young age. This is an indirect acceptance of its being below the master's intellectual level and conviction, giving rise to a still more serious contradiction - that he become an ascetic as a young body and yet wrote on topics of an erotic character, a case of aberration. Moreoever, it is a hypothesis to justify everything that tradition had handed down as the master's contribution. If this hypothesis is considered justified on this ground, why is it not discarded for being opposed to the tradition that the master became an ascetic at a very young age and pursued his studies in Vedanta with total devotion? A hypothesis is the last resort a methodical student of a subject may opt for; it cannot make a claim to be the right one when challenged by another. When the support of tradition is thus invalidated, the only reasonable criterion left for us is to see whether the work under discussion matches, --in subject, style and approach, -- the master's major works. Can one think of Karl Marx producing a work, may be in his earlier age, on Bible in a toally religious spirit ? Iti s equally absurd to think that the master ascetic would ever indulge in writing on sexual topics one finds in PS and some other *stotra* pieces ascribed to him. Epoch-making writers take years to build up to be able to produce work reflecting a fundamental insight in a subject. So, a hypothesis based on common sense is no evidence to accept a work as an authentic one of a master when it militates against the character of his major life work on a number of counts, -- language, usage, grammar, prosody, consistency, outlook towards life diametrically opposed to that found in his major works. These considerations are decisive in showing how puerile it is to accept the master's authorship of all the works traditionally ascribed to him. Tradition is founded on faith; critical studies, on reason.

To cite a parallel: the great poet Kālidāsa is credited with the authorship of the entire epic, *Kumāra-saṃbhava*. Serious scholars of Sanskrit literature do not accept Kālidāsa's authorship of its cantos beyond the first eight, as they do not match the fitnesse and polish of language and style of the earlier cantos and also of works unanimously accepted as his. To argue that the controversial cantos were written by him when he was still raw would be puerile. No sane scholar accepts that the work called *Jyotirvidābharaṇa* on astronomy/ astrology traditionally ascribed to the great poet is authored by him. Namesakes of great personalities are a common phenomenon in human history. I am named after Kṛṣṇa of the

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Mahābhārata fame. What if, some centuries later, some one credits the old Kṛṣṇa with the authorship of my works on Sanskrit poetics, Marathi grammar etc., along with that of the *Bhagavad-gītā* ? We find that such a thing has happened in the case of Vyāsa to whom the entire *Mahābhārata* and all the 18 Purāṇas are traditionally ascribed, presuming that the numerous authors of this mass of literature were namesakes of the old Vyāsa, or they preferred anonymity to their works being committed to a lower rating. These illustrations show that it is uncritical to rely solely on tradition or colophons of manuscripts in deciding the authorship of Sanskrit works. One Vyāsa assigned to the 4th c. A.D. is credited with the authorship of the *bhāṣya* on Patañjali's *Yogasūtra.* It would be a great fun to equate him with the author of the *Mahābhārata.*

What has been shown so far is the illogical nature of the view that the author of the major works ascribed to Śaṅkara is also the author of many minor works ascribed to him, on the evidence of the thrust of his philosophical outlook not matching the outlook reflected in the minor works ascribed to him. What if there is a flagrant inconistency between the stand he has taken in his major works and that in his minor work? In *Viveka-cūḍāmaṇi* (VC, v. 201-2), the author cites the case of *Prāg-abhāva* (non-existence prior to coming into existence) as a parallel to phenomenal, ignorance-based *(āvidyaka)* world: both are without a beginning *(anādi)* and yet subject to end *(sānta).* This implies that all that is without a beginning is not necessarily endless, as it commonly believed. The parallel of *prāg-abhāva* in this exposition is in conflict with Śaṅkara's stand in his commentary on *Brahma-sūtra* II.I.18 regarding the categories of non-existence as propounded by the *Nyāya-vaiśeṣika* schools. In unequivocal terms, he ridicules their classification of non-existence: 'It is idle to talk of prior (or posterior) limitation in the case of something that does not exist at all. Space-time limitations are possibly only in the case of what exists, such as a farm or a house etc. What sense would a statement like the following make - the barren woman's son was the king before Pūrṇavarman came to the throne?' This contradiction in logical argumentation makes one suspicious about the minor work under reference (VC) coming from the pen of the same master who produced the major works, despite the fact that it expounds Vedantic principles in on the whole good language and style. This should make one alert in blindly accepting the tradition of the master's authorship of all minor works ascribed to him.

The contradiction between VC and Śaṅkara's major works does not end here. VC cites a line from Gauḍapāda's *Kārikās* (GK), his metrical commentary on the *Māṇḍūkya Upaniṣad,* as a line from *śruti,* i.e. the *Upaniṣad* itself: *Māyāmātram idaṃ dvaitam advaitaṃ*

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paramārthataḥ / (Gauḍapāda-kārikā I.17, VC 406). This conflict cannot be resolved unless Gauḍapāda is supposed to be God whose breath assumed the status of the Veda or Śruti. Another full verse cited from GK (II.32) without an acknowledgement is: *na nirodho na cotpattir...* (VC 575). The only way to reconcile the discrepancy here is to presume that Śaṅkara wrote this verse and inserted it in his grand-teacher's work!

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PRAŚASTI-TITLES ASCRIBED TO THE SANSKRIT POETS AND SCHOLARS OF GUJARAT

S.M. PANDYA*

In Gujarat, tradition of creative classical Sanskrit literature is very old. In the history of Gujarat, the period between 320 B.C. to 470 A.D. (800) years is known as Maurya period to Gupta period.[1] We find the bright indications of very old and prosperous literary activities which had flourished during that period. Of course, the direct study materials or the research tools are very scanty. However at the foot of the mountain Girnar, stone inscription of Śaka-kṣatrapa Rudradāmana (150 A.D.) inscribed in Sanskrit, is enough to establish the long tradition of ornate poetry. During this historical period of Gujarat, Girinagar, Valabhi and Bharukaccha etc. were the learning places as well as the cultural centres. Activities of creative Sanskrit literature and other learning processes were constantly going on there. In these cultural centres, subtle, significant and meaningful debates and dialogues were going on with regard to various lores of learning and literature among the Brahmin, Jain and Buddhist scholars. Along with that the creative literature was also flourishing. In such an academic atmosphere, conferring of the different credential titles on the scholars or poets was very common. Particularly the degree of *Ācārya* was considered to be very prestigious and rare. In the beginning of the first century, the great scholar Pādaliptasūri, the founder of the Jaina Pilgrim city Palitana, was conferred the degree of *Ācārya*[2]. His predecessor Kālakācārya and the successor Śrī Vajrabhūti were also honoured by the title *Ācārya*[3]. Famous commentator of *Nirukta,* named Durgācārya, flourished in the second century in Gujarat. From the colophon of his own commentary on the sixth chapter of *Nirukta,* it can

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1. Parikh R.C. & Shastri H.G. (Ed.) : *Gujarātano Rājakīya ane Sānskṛtika Itihāsa'*, Sheth Bholabhai Jeshingbhai Adhyayan Samshodhan Vidyabhavan, Ahmedabad, 1972.

2. श्रीपादलिप्ताचार्येण तन्तुग्रन्थिततुम्बकम्।
   पेशीकोशायितं वृत्तं प्रहितं राजपर्षदि ॥५२॥
   Prabhāvakacarita of Prabhācandrācārya, ed. by Jina Vijaya Muni, The Sanchalaka Singhi Jain Granthamala, Ahmedabad - Calcutta, 1940, p. 29.

3. Parikh R.C. & Shastri H.G., *op cit,* p. 238.

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be said that he was ascribed the title of *Bhagavaddurga* along with the degree of *Ācārya*[4]. Lāṭadeva (285 A.D. to 300 A.D.), the disciple of great astrologer Āryabhaṭṭa had attained the title of *Sarvasiddhāntaguru* for him[5]. On the basis of the commentary *cūrṇi* of *Sūtrakṛtāṅgasūtra* it can very easily be inferred that the author of *Nandisūtra* named Daivarddhigaṇi Kṣamāśramaṇa who was the thirty second dominant *Ācārya* after Bhagavān Mahāvīra was honoured by the title *Bhaṭṭi (Sam. Bhaṭṛ) ācārya*[6]. The great logician, philosopher and the author of an epic *Padmacarita* named Mallavādī who flourished in the fourth century in Gujarat had defeated a Buddhist scholar Bauddhānanda in *vāda* (debate). His patron king honoured him with the title *Vādī*[7]. *Ācārya* Hemacandra, in his *Bṛhaṭṭīkā* on *Siddhahema* admires him as the chief of logicians, अनुमल्लवादिनं तार्किकाः ।

In a certain copperplate of king Dharasena - II of Valabhi, his father Guhasena is introduced as a skilled poet in writing volumes in all the three languages viz. Sanskrit, Prakrit and Apabhraṁśa. संस्कृतप्राकृतापभ्रंशभाषात्रयप्रतिबद्धप्रबन्धरचनानिपुणान्तरान्तकरणः । *(Gujarātanā Itihāsalekho* no. 50). Of course it should be noted here that some scholars consider this copperplate to be fake so the particular reference does not bear any weightage.[8]

In the history of Gujarat, period between 470 A.D. to 788 A.D. and a period between 788 A.D. to 942 A.D. are known as *'Maitraka Kāla'* and *'Anu-maitraka Kāla'* (Post Maitraka period) respectively[9]. Literary activities remained intact in these periods. During these periods Valabhī was the centre of all political and cultural activities. During these periods the scholars were engrossed in protection and expansion of *Āgama*-literature along with the creative writings. In the sixth century, a renowned scholar named Jinabhadraganī Kṣamā-Śramaṇa was the chief Śrutadhara among Jain monks. He had become famous as a unique

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4. इति ऋज्वर्थायां निरुक्तवृत्तौ जम्बूमार्गाश्रमवासिनः आचार्यभगवद्दुर्गस्य कृतौ षष्ठोऽध्यायः ।
-दुर्गाचार्यकृतटीकासमेतं निरुक्तम् । आनन्दाश्रमसंस्कृतग्रन्थमाला, नं. ८८, पृ. ३२०.

5. Shah Umakant P., 'Gujarātanā Keṭalāka Prācīna Paṇḍito', *Buddhiprakasha*, Vol. 99, 1952, p. 308.

6. Sandesara B.J., 'Jain Āgama Sahityamān Gujarāta', *Gujaratvidyasabha*, Ahmedabad, 1952, pp. 108-109.

7. विरुदं तत्र वादीति ददौ भूपो मुनिप्रभोः ।
मल्लवादी ततो जातः सूरिर्भूरिकलानिधिः ॥ ९ ॥
Prabhāvakacaritam, p. 79.

8. Parikh R.C. & Shastri H.G., *op.cit.*, p. 24, fn. 1.

9. *Ibid*, Vol. 3, 1974, Introduction, pp. 1-4.

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speaker. *Ācārya* Hemacandra in his *Siddha-hema-vyākaraṇa* admires him as उपजिनभद्रक्षमाश्रमणे व्याख्यातारः । Popular but rare - *Viśeṣāvaśyakabhāṣya* of this scholar is believed to be unparalleled in Jain Philosophy.

The great poet Bhaṭṭi, the author of an epic *Rāvaṇavadha* or *Bhaṭṭikāvya* written on the base of Grammar, is known as a *Paṇḍitakavi*, scholarly poet in Sanskrit literature. There are many examples where the title *Bhaṭṭi* was ascribed to the scholars on the base of Sanskrit word *Bhartṛ*. In copperplate, five Brahmins named Bhaṭṭi are referred to but one of them belonged to Valabhi. It is believed that he flourished either in the 2nd or 3rd regnal year of king Dharasena of Valabhi.

Very old capital of Gurjar kings named Śrīmāla was also the center of literature, culture and wealth. During the period of 650 A.D. to 790 A.D., there flourished a poet named Māgha. At the time the region was the part of Gujarat. His epic *Śiśupālavadham* is considered as one of the five famous epics of Sanskrit literature. In the fourth canto of this epic we find the description of the Raivataka mountain. There the mountain is compared to the two bells of the elephant.

उदयति हि विततोर्ध्वरश्मिरज्जावहिमरुचौ हिमधाम्नि याति चास्तम् ।
वहति गिरिरयं विलम्बिघण्टाद्वयपरिवारितवारणेन्द्रलीलाम् ॥ ४.२०॥

This beautiful fancy creating exact picture, had earned a title *Ghaṇṭāmāgha* for the poet. Rājaśekharasūri in his *Caturviṃśatiprabandha* or *Prabandhakośa* referred to Kālidāsa as *Dīpikākālidāsa, Ghaṇṭāmāgha* for Māgha and Amaracandrasūri as *Veṇikṛpāṇa*[10].

A versatile Jain scholar named Haribhadrasūri attained the title of *Ācārya* for him after the vast study of Jain scriptures. This author liked to use the word *Bhavaviraha* often in his works, therefore he got the pen name *Bhavaviraha.* In some of the works due to the use of the word *viraha* only he was known as Virahāṅka also[11].

A scholar named Bhadrakīrti of eighth century preferred to be known as Bappa Bhaṭṭi. His father's name was Bappa and mother's name was Bhaṭṭi. He has composed prayer poems in Sanskrit such as *Caturviṁśatikā, Anubhūtasiddha Sārasvatastotra, Śāradāstotra* and *Vīrastava.*

10. इत्यत्र वेण्याः कृपाणत्वेन वर्णनात् 'वेणीकृपाणोऽमन्' इति बिरुदं कविवृन्दाल्लब्धम्, दीपिकाकालिदासवत् घण्टामाघवच्च ।
Prabandhakośa of Rājaśekharasūri, ed. by Jina Vijaya Muni, The Adhisthata Singhi Jaina Jnanapītha, Shantiniketan, 1935, p. 62.

11. Parikh R.C. & Shastri H.G., *op.cit.*, Vol. IV, 1976.

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Famous scholar Śīlāṅkācārya of ninth century wrote commentaries on eleven parts of Jain Āgamas and earned the title *Kotyācārya*. According to *Prabhāvakacarita*[12], Śīlaguṇasūri, the preacher preceptor of Vanarāja and Śīlāṅkācārya were the same, say the scholars[13].

Versatile Sanskrit scholar Ācārya Siddharṣi, staying in Śrīmāla (906 A.D.) wrote an interesting allegorical story named *"Upamitibhavaprapañcakathā"*. On beholding the high merits of the book and the poetic skill of the poet Shri Sangha of then time ascribed to the poet the title *Siddhavyākhyātā* and honoured him[14].

Solanki period (941 A.D. to 1300 A.D.) was the golden period in the history of Gujarat. Sanskrit literature attained its heights in quality and quantity both in that period. Sanskrit was the state language in that time. From the *Dānaśāsanas* of that time we come across the titles ascribed to numbers of poets and authors. In the period prior to the king Mūlarāja there flourished two renowned Pāśupatācārya Brahmin scholars named Vacchācārya and Dīrghācārya (941 A.D. to 997 A.D.). In Dānaśāsana they are introduced as *Sarvavidyānidhāna*.

Śrī Abhayadevasūri of tenth century wrote a commentary named *Tattvabodhavidhāyinī* on Siddhasena's *Sanmatiprakaraṇa*. By this philosophic composition, he got reputation through the titles *Tarkapañcānana* and *Nyāyavanasiṁha* ascribed to him[15].

Vijayasiṁhasūri, a Jain monk of *Śvetāmbara* sect composed numerous *Khaḍgakāvyas*. Nāgārjunarāja, the ruler of Konkan state, extremely pleased by those poetic compositions, honoured him by ascribing to him the title *Khaḍgācārya*[16].

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12. श्रीशीलाङ्कः पुरा कोट्याचार्यनाम्ना प्रसिद्धिभूः।
वृत्तिमेकादशाङ्ग्याः स विदधे धौतकल्मषः ॥ १९.१०४॥
Prabhāvakacarita, p. 194.

13. Gandhi L.B., *Aitihāsika Lekha Saṁgraha*, Oriental Institute, Baroda, 1963, p. 226.

14. रम्यामुपमितिभवप्रपञ्चाख्यो महाकथां
सुबोधकवितां विद्वदुत्तमाङ्गविधूननीम्।
ग्रन्थं व्याख्यानयोग्यं यदेनं चक्रे शमाश्रयं
अतःप्रभृति सङ्घोऽयं व्याख्यातृविरुदं ददौ ॥

15. Parikh R.C. & Shastri H.G., *op. cit.*, Vol. IV, p. 75.

16. श्वेताम्बरसूरिरन्यश्चाशुकवितया परमं प्रकर्षमापन्नः खड्गकाव्यपरितुष्टेन महीभुजा नागार्जुनराजेन 'खड्गाचार्य' इति प्रदत्तापरनामधेयो विजयसिंहाचार्यः कविः।
Gandhi L.B., *op. cit.*, p. 80, fn. 1.

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In the court of Bhīmadeva-I in the capital Patan, the scholar poet Śāntisūri was known by his titles *Kavīndra* and *Vādīcakravartī*[17]. At the request of the blind poet Śrīpāla, he visited the state of Mālavā. There in the court of king Bhoja, he was honoured by conferring the title *Vādivetāla*[18].

Śrīpāla was a very famous blind poet in the court of the king Siddharāja Jayasiṁha. He composed a voluminous work within a day and attained the title of *Kavirāja* from the king[19]. King used to address him either as *Kavīndra* or *Bhrātā*[20]. Over and above this, certain other titles like adjectives are also used for him in *Prabandhagranthas.* It is also noteworthy that in *Purātanaprabandha-saṁgraha* (p. 43), and *Kumārapālacarita-saṁgraha* (p. 106), he is referred to as *Ṣaḍbhāṣācakravartī.*

Eminent poet and versatile scholar *Ācārya* Hemacandra, who illumined and glorified Solanki period by his unique and outstanding knowledge, rightly earned the title of *Kalikāla-sarvajña* for him. It is interesting to note that the great scholar Peterson of our time, who was extremely impressed and astonished by his scholarship honoured him by using the title of *Jñānamahodadhi* for him[21].

The great disciple of *Ācārya* Hemacandra, named Rāmacandrasūri, who was believed to be the author of hundred poetic works *(Prabandhaśata-kartā)* and who is more known to us for his well-known book *Nāṭyadarpaṇa* on Sanskrit Dramatics, earned the title of *Kavikaṭāramalla* from the king Siddharāja Jayasiṁha. Numbers of the events showing poet's ready wittedness and the power of extempore poetic skill are noted in *Prabandhagranthas.*

Prabandhacintāmaṇi of Merutuṅga and *Upadeśataraṅgiṇī* written by

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17. अणहिल्लपुरे श्रीमद्भीमभूपालसंसदि।
शान्तिसूरिः कवीन्द्रोऽभूद् वादीचक्रीति विश्रुतः ॥ १६.२३॥
Prabhāvakacarita, p. 133.

18. शान्तिनाम्ना प्रसिद्धोऽस्ति वेतालो वादिनां पुनः।
ततो वादं निषेध्यासौ सम्मान्यातः प्रहीयते ॥ १६.५२॥ *Ibid*, p. 134.

19. एकाहविहितस्फीतप्रबन्धोऽयं कृतीश्वरः।
कविराज इति ख्यातः श्रीपालो नाम मानभूः ॥ २२.२०४॥ *Ibid*, p. 190.

20. प्राग्वाटान्वयसागरेन्दुरसमप्रज्ञः कृतज्ञः क्षमी
वाग्मी सूक्तिसुधानिधानमजनि श्रीपालनामा पुमान्।
यं लोकोत्तरकाव्यरञ्जितमतिः साहित्यविद्यारतिः
श्रीसिद्धाधिपतिः कवीन्द्र इति च भ्रातेति च व्याहरत् ॥ - सोमप्रभाचार्य, कुमारपालप्रतिबोध, प्रशस्ति, श्लोक - ८.

21. Parikh R.C. & Shastri H.G., *op. cit.*, Vol. IV, p. 288.

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Ratnamandiragaṇi, the author of *Bhojaprabandha* describes how the poet earned the title of *Kavikaṭāramalla* for him[22].

Once upon a time the king Siddharāja Jayasiṁha, along with his seventy two officials was on his way to the pleasure garden. The king was gradually getting impressed by the poetic genius of the poet. He ordered the poet Rāmacandrasūri to describe the capital Patan on the spot. The poet immediately composed a beautiful stanza which was quite striking.

एतस्यास्य पुरस्य पौरवनिताचातुर्यतानिर्जिता
मन्ये हन्त सरस्वती जडतया नीरं वहन्ती स्थिता ।
कीर्तिस्तम्भमिषोच्चदण्डरुचिरामुत्सृज्य बाहोर्बलात्
तन्त्रीकां गुरुसिद्धभूपतिसरस्तुम्बां निजां कच्छपीम् ॥

-प्रबन्धचिन्तामणि, पृ. ६३

On understanding the striking beauty of the poetry, the king who was extremely pleased, ascribed the title *Kavikaṭāramalla* in the presence of all. तुष्टेन राज्ञा सर्वसमक्षं कविकटारमल्ल इति बिरुदं दत्तम् ।

Siddharāja had conferred the title of *Vyāghraśiśu* and *Siṁhaśiśu* on the poets Ānandasūri and Amaracandrasūri respectively[23].

Among the eminent scholars of Gujarat in 13th century A.D., Amaracandrasūri occupied the foremost rank. He was one of the leading scholars and poets in the literary circle of Vastupāla (1220 A.D. to 1248 A.D.). On hearing the reputation of the poet Amaracandrasūri, Visaladeva, the king of Dhavalakka (Dholaka) invited him in his court through his poet Vaijala. He captivated the hearts of the king and his courtiers by his two striking poems composed at the time of very entry into the court. He successfully solved 108 (one hundred eight) riddles posed by the poets of the court and proved his genius as a poet. Courtiers and the king were extremely impressed by his extempore poetic skill. King conferred on him the title of *Kavisārvabhauma* and patronized him with honour[24]. This Amaracandrasūri is the author of the epic *Bālabhārata*, the epitome of *Mahābhārata* and *Padmānanda Mahākāvya*. In the eleventh canto of the *ādiparva* of the *Bālabhārata*, at the

22. *Prabandhacintāmaṇi* by *Merutuṅgācārya*, ed. by Jinavijaya Muni, Adhisthata Singhi Jain Jñānapitha, Shantiniketan, 1933, p. 63

23. Shah Nilanjana : *'Solankikālanu Sāhitya,'* Gujarat University, Ahmedabad, 1977, p. 25.

24. एवमष्टोत्तरशतं बहुकविदत्ताः पूरिताः समस्याः श्रीअमरेण । ततो राज्ञाऽभिहितम्-सत्यं कविसार्व(भौ)मः श्रीअमरः । *Prabandhakośa*, p. 63.

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time of describing morning, the graceful movements of the locks of young beautiful lady, churning the curd, are compared to the sword of Kāmadeva (1.11.16).

On the base of this beautiful simile the poet earned the title of *Veṇīkṛpāṇa*[25]. Nayacandrasūri in his epic named *Hammīramahākāvya* refers to him as – ब्रह्मज्ञप्रवरो महाव्रतधरो वेणीकृपाणोऽमरः । (१४.३१)

Vastupāla was a very eminent poet and politician also in Solanki period. He was very largely admired by the scholars, friends and poets patronized by him and had earned thousands of glowing tributes for him[26]. Atleast twenty two titles were conferred on him such as *Sarasvatīkaṇṭhābharaṇa, Laghubhojarāja, Kurcālasarasvatī, Kavikuñjara, Kavicakravartī* etc. It is stated in the chapter *Vastupāla-Tejaḥpāla Mantrikalpa* of *Vividhatīrthakalpa* written by Jitaprabha. In the stone inscription of Girnar he is referred to as धर्मसूनुः सरस्वत्याः and शारदाप्रतिपन्नापत्यम् । His pen name was Vasantapāla which was given to him by his poet friends Someśvara, Harihara etc. Vastupāla had a very keen insight of correcting the poetry, after understanding its limitation. Therefore his bosom friend Someśvara had admired him by the title *Sahṛdayacūḍāmaṇi*.[27]

Thus the *praśasti* titles ascribed to the Gurjar Sanskrit poets and scholars glorify their poetic excellencies and genius.

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25. *Vide* Footnote No. 10

26. Sandesara B.J., *'Mahāmātya Vastupālanu Sāhityamaṇḍala tathā Saṁskṛta Sāhityamān teno Phāḷo'*, Gujarat Vidyāsabhā, Ahmedabad, 1957, Chapter IV.

27. सत्कविकाव्यशरीरे दुष्यद्गददोषमोषणैकभिषक् ।
श्रीवस्तुपालसचिवः सहृदयचूडामणिर्जयति ॥ २.५५॥

Ullāgharāghava by Someśvara, ed. by Muni Punyavijaya and Sandesara B.J., Oriental Institute, Baroda, 1961, p. 39.

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પ્રાપ્તિસ્થાન : **યુનિવર્સિટી પુસ્તકવેચાણ વિભાગ,**
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ડી.એન. હૉલ ક્રિકેટ ગ્રાઉન્ડ સામે, પ્રતાપગંજ, વડોદરા - ૩૯૦ ૦૦૨.

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MĀṆIKYASUNDARASŪRI'S SATTARABHEDIPŪJĀKATHĀ

SHWETA S. KALUSKAR*

Śrī Māṇikyasundarasūri alias Māṇikyacandrasūri, a great rhetorician, born around 1374 A.D. probably in Gujarat flourished till 1444 A.D.[1] He came to be known as Sūri since 1406 A.D. in a festival organised by Shah Teja in Khambhat. He was a famous poet of Gujarati language and the disciple of erudite scholar Merutuṅgasūri, well- versed in the field of Grammar, Literature, Prosody, Poetics, Astrology, Āgamas, Yoga etc. His utmost devotion towards his another preceptor Jayaśekharasūri is revealed in his epic poem *Śrīdharacarita.*

We find reference to Māṇikyacandrasūri (c. 1220 A.D.) and Māṇikyaśekharasūri (c. 1444 A.D.) in the *Sanskrit Vāṅmaya Kośa* of Shri S.B. Varnekar (page 413). The former had good relations with the minister of Vastupāla (c. 1220 A.D.) and there are two works ascribed to him- *Śāntināthacarita* (eight cantos, verses 5574) (c. 1220 A.D.) and a commentary on *Kāvyaprakāśa* named *'Saṅketa'* (c. 1510 A.D.); while the latter is mentioned as a *Praśiṣya*-grand disciple of Jain Achal Gaccha Mahendraprabhasūri and a disciple of Merutuṅgasūri. His *Guru-bhrātā*-co-student-was Jayakīrtisūri. He is credited with five works : *(a) Āvaśyaka-niryukti-dīpikā (b) Daśavaikālika-niryukti-dīpikā, (c) Piṇḍaniryukti-dīpikā, (d) Uttarādhyayana-dīpikā,* and *(e) Ācāra-dīpikā.*

Some of the well-known disciples of Śrī Māṇikyasundarasūri are : (a) Upādhyāya Dharmanāndana Gaṇi; (b) Vācaka Śrī Kīrtisāgarajī; (c) Vācaka Śrī Rājakīrtigaṇi etc.

Śrī Māṇikyasundarasūri has to his credit 14 works, most of which are published :

1. *Śrīdharacarita :* It is an epic-poem in nine cantos with total verses 1685. This poem is composed in 1407 A.D.

2. *Śrīdharacaritamahākāvya Svopajñadurgapadavyākhyā :* He wrote a commentary on his own work in 1432 A.D. in Patan, Gujarat.

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1. As stated in *Ṣaḍdarśananirṇaya of Merutuṅgasūri,* compiled by Muni Śrī Kalāprabhasāgarajī; published by Shri Arya Jay Kalyan Kendra, pp. 19-30.

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3. *Śrīcatuḥ-parvī-campūḥ :* This is related to the four *Parvas* and is available in Manuscript form.

4. *Śrīguṇavarmācaritra* also known as *Sattarabhedipūjākathā* : He composed this at Sacora in 1428 A.D.

5. *Śrīśukarājakathā :* This work contains 500 verses.

6. *Śrīmahābala-malayāsundarīkathā :* This work comprises of four *Khaṇḍas.*

7. *Candradhavaladhūpa Dharmadattakathā :* This is a combination of prose and poetry. It is composed on *Atithisaṁvibhāgya.*

8. *Śrīpṛthvīcandracaritra* also known as *Vāgvilāsa :* This is a work in Gujarati having five *Ullāsas* with 959 verses. It is written in 1422 A.D. on Sunday - *Śrāvaṇaśuddha Pañcamī.*

9. *Śrīnemīśvaracaritra Phāgabandha :* It comprises of Gujarati as well as Sanskrit verses 91 in number.

10. *Śrīsiṁhasenakathā :* It is a mixture of prose and poetry in Sanskrit.

11. *Śrīajāputrakathānakacaritra* : This is in Sanskrit.

12. *Śrīsiṁhāvaloka Ṛṣabhajinastotra* : He has mentioned the name of his *Guru* 'Jayaśekharasūri' in this *stotra*, which is published in the book *Pañcapratikramaṇasūtrāṇi.*

13. *Śrīvicārasārastavana* : A work in 22 verses and

14. *Pārśvajinastava.*

The present work *'Sattarabhedipūjākathā' ('Saptadaśapūjākathā')* is a part of *'Guṇavarmacaritra'* written by the author Śrī Māṇikyacandrasūri. He is considered to be the best among the *Sūris* of Acala-gaccha, who bowing down to Lord Pārśva, composes these seventeen small works i.e. stories in glorification of Jina-worship, with a wish to do good to the people, scorched by the heat of worldly life.

सूरीशोऽचलगच्छीयः माणिक्यसुन्दरो वरः ।
संसारतापदग्धानां जनानां हितकाम्यया ॥ प्राक्कथनम्-२ ॥

सप्तदश कथाश्चके पूजाफलनिवेदिकाः ।
प्रणिपत्य प्रभुं पार्श्वं गुरून् हृदि निधाय च ॥३॥

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It is stated that even a single worship of Jina bears fruits, then what to talk of all ? (एकाऽपि पूजा सफला बह्वीनां किं निगद्यते ।) Hence the author urges that worship should be performed with extreme devotion : (तस्माद् भावेन कर्तव्या, पूजा सा सफलीभवेत् ।)

These seventeen stories, which form part of *Guṇavarmā-carita,* are narrated by the rev. monk Naravarmā to his son Guṇavarmā, while mentioning about the previous births of the 17 sons of the latter. These 17 *Kathās,* as the title suggests, present before us 17 types of auxiliaries (methods of worship) taught with respect to Jina-worship. They are as follows :

Sr. No.	Name of the *Pūjā-kathā*	Total Verses	Metres used	Fruit of Jina-worship
1	*Śrī Snātra-pūjā* (Bathing)	059	All *Anuṣṭubh*	If this worship is performed with devotion, it helps to obtain rains, in proper time and to relieve people oppressed by thirst in Summer.
2	*Śrī Vilepana-pūjā* (Annointing)	075	All *Anuṣṭubh*	If annointment of Jina with Sandal-paste is performed with great feeling and devotion, then it destroys diseases and bad odour.
3	*Śrī Vastrapūjā* (Offering two pieces of clothes)	064	All *Anuṣṭubh*	If a couple of clothing is offered to Jina, then he bestows the devotee with divine celestial garments as and when required.
4	*Śrī Vāsakṣepa-pūjā* (Offering perfume)	068	All *Anuṣṭubh* except verse 68 which is in *Vasantatilakā*	Due to this type of Jina-worship, a person becomes obstacle-less and obtains kingdom.

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5	*Śrī Puṣpa-pūjā* (Offering flowers)	078	All *Anuṣṭubh*	This kind of worship of Jina brings good fortune, royal birth, benignancy and propitiousness.
6	*Śrī Mālya-pūjā* (Offering garlands)	080	All *Anuṣṭubh* Expect verse 36 which is in *Dodhaka.*	This sort of worship of Jina brings birth in noble family, prosperous kingdom and happiness of soul.
7	*Śrī Varṇaka-pūjā* (Offering multicoloured flowers)	068	All *Anuṣṭubh*	This sort of Jina-worship makes the devotee obtain prosperous kingdom, power to transfer artificial flowers into natural and this worship will nullify the effects of the enemies and help to obtain the desired thing.
8	*Śrī Karpūra-pūjā* (offering camphor)	124	All *Anuṣṭubh* except verse 124 which is in *Vasantatilakā*	This kind of Jina-worship provides sharp intelligence, good fortune and extensive enjoyments.
9	*Śrī Dhvajārohaṇa-pūjā* (offering great banner)	123	All *Anuṣṭubh* except verses 47 - *Mālinī* and 63 *Upajāti*	The devotee performing this worship obtains kingdom and is honoured at *Aṣṭapāda.* He acquires wealth, grains and also great excellence.
10	*Śrī Ābhūṣaṇa-pūjā* (offering ornaments)	082	All *Anuṣṭubh*	This type of Jina-worshipper is decked with ornaments, his wealth increases and he obtains divine opulence.
11	*Śrī Puṣpagṛha-pūjā* (offering of floral residence)	064	All *Anuṣṭubh*	One who performs Jina-worship in this manner becomes rich and acquires extensive kingdom and floral mansions.

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12	*Śrī Puṣpaprakara-pūjā* (offering of a heap of flowers in front)	068	All *Anuṣṭubh* except verse 68 which is in *Vasantatilakā*	The worshipper obtains wealthy kingdom and it is specified that this *Pūjā* should be performed for one's own welfare.
13	*Śrī Aṣṭamaṅgala-pūjā* (offering of rice preceded by eight auspicious verses)	069	All *Anuṣṭubh*	This sort of Jina-worship provides royal birth, undivided kingdom and prosperity as well as happiness of wife.
14	*Śrī Dhūpa-pūjā* (offering of incense or fragrant powder)	107	All *Anuṣṭubh*	One who performs Jina-worship in this manner, obtains extensive kingdom, fragrance in his body and satisfies his mind and makes him capable of removing bad odour.
15	*Śrī Gīta-pūjā* (offering songs)	082	All *Anuṣṭubh*	The worshipper acquires royal birth, extensive kingdom, becomes expert in singing, obtains *Gandharva* garland and power to subdue mad elephant, brings happiness and peace.
16	*Śrī Vādya-pūjā* (Playing of musical instruments)	159	All *Anuṣṭubh*	This sort of Jina-worship provides royal birth, extensive kingdom and obtains the power to play musical instrument at proper tone.
17	*Śrī Nṛtya-pūjā* (Offering dance)	162	All *Anuṣṭubh*	One who performs Jina-worship in this manner, obtains royal birth, extensive kingdom and the worshipper becomes a super-natural being and a performer of dance and drama.
	TOTAL	**1532**		

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These seventeen modes of worship or auxiliaries given by Śrī Māṇikyasundarasūri can be compared to the sixteen *Upacāras* i.e. ways of service also known as *Ṣodaṣopacāra-pūjā* in Hindu Philosophy. The *Viṣṇu* and the *Baudhāyana Dharmasūtras* specify the following sixteen *Upacāras* : (1) *Āvāhana* (Invocation), (2) *Āsana* (Placement), (3) *Pādya* (Feet-washing), (4) *Arghya* (Offering), (5) *Ācamanīya* (Sip of water), (6) *Snāna* (Bathing), (7) *Vastra* (Clothing), (8) *Yajñopavīta* (Sacred thread), (9) *Anulepana* or *Gandha* (Annointing), (10) *Puṣpa* (Flowers), (11) *Dhūpa* (Incense), (12) *Dīpa* (Lamp-lighting), (13) Naivedya or *Upahāra* (Offering food), (14) *Namaskāra* (Salutation), (15) *Pradakṣinā* (Circumambulation) and *Visarjana* or *Udvāsana* (Sending off). In different works, the *Upacāras* differ. Some add *Bhūṣaṇa* (ornament) after *Yajñopavīta* and *Tāmbūla (Mukhavāsa)* after *Pradakṣiṇā* or *Naivedya (Vṛddhahārīta* and *Pūjāprakāśa*-page 98).[2] Therefore some speak of 18 *Upacāras*[3], some omit *Āvāhana and* add *Svāgata* (welcome) after *Āsana* and *Madhuparka* after *Ācamanīya* etc. It is stated in Indian tradition that if a person cannot afford to offer *Vastra* (garment) and *Alaṅkāra* (ornament), he can perform 10 out of these 16 *Upacāras* i.e. from *Pādya* to *Naivedya (Daśopacāra-Pūjā).* If he cannot afford even ten, he may offer only five *(Pañcopacāra-pūjā)* viz.from *Gandha* to *Naivedya.* If he has nothing, he may perform with flowers alone all the 16 *Upacāras.* There are different rules laid down for these 16 *Upacāras* according to Indian tradition. In modern times, the *Deva-pūjā* considerably differs from province to province and caste to caste.

There are many common features found in Jina-worship and Hindu *Deva-pūjā.* e.g. the *Pūjā* or *Upacāras* like *Snāna, Vilepana* or *Anulepana (Gandha), Vastra, Puṣpa, Dhūpa* etc. are common in both the worships, while a slight difference is found in their order both ways (refer to the chart given above).

Moreover, we find that five Jaina *Pūjā-kathās* viz. *Puṣpa-pūjā, Mālya-pūjā, Puṣpa-gṛha-pūjā* and *Puṣpa-prakara-pūjā* can be incorporated in the *Puṣpa*-worship in the *Ṣoḍaśopacāra Pūjā.* Hence our five *Upacāras* include nine modes of Jina-worship. Moreover, the *Vāsa-kṣepa-pūjā* and *Karpūra-pūjā* of the Jainas can be incorporated in the *Dhūpa* category; while the *Ābhūṣaṇa-pūjā* might be stated to be in the *Alaṅkāra* or *Ābhūṣaṇā*-worship included by some in the *Ṣoḍaśopacāra Pūjā.* Similarly, the *Aṣṭamaṅgala, Gīta, Vādya,* and *Nṛtya pūjās* of the Jainas are also stated as a part of 71 modes of worship, according to the devotees of H.H. Raṅga Avadhūta Maharaja of Nāreśvara. The *Jina-pūjā,* which is altogether different from the *Upacāra* worship, is *Dhvajārohaṇa pūjā.* Hence, we

2. As stated by P.V. Kane in *History of Dharmaśāstra* vol.-II, part II, page 729.

3. Vide *Narasiṁhapurāṇa*-62.9.13; *Ṛgvidhāna*-III.31.6-10; *Smṛticandrikā*-I, Page 199 etc.

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can state that we have eight modes of Jina-worship in all against the 16 *Upacāras* found in Indian tradition.

The Jainas have developed their own way of worshipping Jina by means of various *Upacāras* i.e. different methods and by obtaining the prescribed fruits. Each *Pūjā* is significant and bestower of grace and happiness. Hence it is highlighted in these texts that a true devotee should realise this fact and worship *Jina (Tīrthaṅkaras)* in the above mentioned 17 methods.

LITERARY ASPECTS :

Looking to the language of the verses of these 17 texts, it is clear that the author Māṇikyasundarasūri has followed *Vaidarbhī* style of composition as mentioned by Viśvanātha in his *Sāhityadarpaṇa :*

माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका ॥९.२॥
अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ।

The chief features of this style are sweet words, graceful composition, and short compounds. Moreover, elaborate constructions, long compounds and artificiality are totally absent in these works.

Śrī Māṇikyasundarasūri has prominently used *Anuṣṭubh* metre for conveying his message, as it is rightly pointed out by Kṣemendra in his *Suvṛttatilakam :*

शास्त्रं कुर्यात्प्रयत्नेन प्रसन्नार्थमनुष्टुभा ।
येन सर्वोपकाराय याति सुस्पष्टसेतुताम् ॥३.६॥

पुराणप्रतिबिम्बेषु प्रसन्नोपायवर्त्मसु ।
उपदेशप्रधानेषु कुर्यात्सर्वेष्वनुष्टुभम् ॥३.९॥

Śrī Māṇikyasundarasūri has also used metres like *Upajāti* (9.63), *Dodhaka* (6.30), *Vasantatilakā* (4.68; 12.68) and *Mālinī* (9.47). *For e.g.*

उपजाति–

तीर्थेषु ये श्रीजिननाथभक्तिं
कृत्वा कृतार्था रचयन्ति लक्ष्मीम् ।
त एव धन्या धरणीतलेऽत्र
भवन्ति नाराय परे मनुष्याः ॥९.६३॥

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दोधकम् –

बालसखित्वमकारणहास्यं
स्त्रीषु विवादमसज्जनसेवा ।
गर्दभयानमसंस्कृतवाक्यं
षट्सु नरा लघुतामुपयान्ति ॥६.३६॥

वसन्ततिलका–

वस्त्रादिपूजनचतुष्कफलानि पुण्य-
माणिक्यसुन्दररुचिर्नृपतेः पुरस्तात् ।
उक्त्वा विशेषसहितानि तदाऽक्षतादि-
पूजाफलानि गदितुं स पुनः प्रवृत्तः ।१२.६८॥

मालिनी–

शशिनि खलु कलङ्कं कण्टकाः पद्मनाले
जलधिजलमपेयं पंडिते निर्धनत्वम् ।
दयितजनवियोगो सुरूपे दुर्भगत्वं
धनिषु च कृपणत्वं रत्नदोषी कृतान्तः ॥९.४७॥

The prominent sentiment in these 17 works is *Bhakti*. We find glorification of Jina *(Tīrthaṅkara)* and the fruits of his worship throughout these works. The *Guṇas* found are *Mādhurya* and *Prasāda*, which enhance the sentiment of *Bhakti*.

Śrī Māṇikyasundarasūri uses the figures of speech like *Upamā, Vinokti* and *Sahokti* frequently, and *Smaraṇam* and *Ekāvalī* once. e.g. he uses *Upamā* - (II.55, 56, 58; IV.6, 19; VI.10; IX.88; VIII.22, 62; XV.66; xvi.79, 148); *Smaraṇam* - (XVI.128); *Vinokti* - (III.16, 17; VI.35; VIII.21; IX.48; X.9, 14, 16, 17; XI.9, 19, 22, 27, 32; XIII.18; XIV.16, 69, 72, 93; XVII.101, 105, 135); *Sahokti* - (III.33; XII.34; XIII.54,63; XIV.17,28, 50; XV.37, 71; XVI.58, 130, 140, 147; XVII.9, 65); and *Ekāvalī* - (XVI.19).

Moreover, we find a number of alliterations *(Śabdālaṅkāras)* used by the author (IX.42; X.30; XVI.75). e.g.

लाटानुप्रासः
सारसी सारसैः साराः सरसा नीरसारसाः ।
वारिदा वारिदानाय विदुरा विबभुस्तदा ॥१.२९॥

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वृत्त्यनुप्रास :
चलच्चकोरचक्राङ्गचक्रवाकचयाकुलम् ।
भ्रमद्भ्रमरशङ्कामुखरीभवदुत्पलम् ॥८.१५॥

छेकानुप्रास :
प्रबुद्धा स्वप्नदृष्टं तं नरं निरुपमं श्रिया ।
स्मारं स्मारं स्मराकान्त-मानसा सा व्यचिन्तयत् ॥१०.३०॥

श्यामां श्यामामिव श्यामामश्यामो भूपतिरपि ।
तत्पार्श्वे स्थापयामास विवाहावसरे स्वयम् ॥१६.२५॥

Onomatopoetic combinations of different ornaments are also nicely depicted by Māṇikyasundarasūrijī :

रणन्नुपूरझङ्कारघर्घरीघोषबन्धुरम् ।
उल्लसन्मेखलादामकिङ्किणीकङ्कणकणम् ॥१७.१२॥

Śrī Māṇikyasundarasūri also employs Epigrams *(Subhāṣitas)* to support his story :

पृथिव्यां त्रीणि रत्नानि जलमन्नं सुभाषितम् ।
मूढैः पाषाणखण्डेषु रत्नसंज्ञाऽभिधीयते ॥१.४१॥

बालसखित्वमकारणहास्यं स्त्रीषु विवादमसज्जनसेवा ।
गर्दभयानमसंस्कृतवाक्यं षट्सु नरा लघुतामुपयान्ति ॥६.३६॥

विद्याया बहुरूपिण्या रूपाणि च सहस्रशः ।
जायन्ते कौतुकं नात्र विद्याभिः किं न साध्यते ॥९.९०॥

विद्याद्वयेन सिद्धेन यत्र तत्र स्थितो रिपुः ।
हेलया हन्यते मित्र साधने युक्तिरुच्यते ॥९.९१॥

यत्र सिंहो वसत्यद्रौ साध्यते तत्र सा निशि ।
विद्यां साधयतः पुंसो हरिः शान्तोऽवतिष्ठते ॥९.९२॥

कोकिलानां स्वरो रूपं नारीरूपं पतिव्रता ।
विद्यारूपं कुरूपाणां क्षमारूपं तपस्विनाम् ॥१६.२८॥

The author quotes from the *Hitopadeśa* of Nārāyaṇa, to gain support for his statements i.e. verses. e.g.

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त्यजेदेकं कुलस्यार्थे ग्रामस्यार्थे कुलं त्यजेत् ।
ग्रामं जनपदस्यार्थे स्वात्मार्थे पृथिवीं त्यजेत् ॥१६.३०॥ *(Hitopadeśā-mitralābha, Kathā* V.150)

CONCLUSION :

Some of the common features, we find in these 17 texts are :

1. Each story contains a story of a hero born in a noble or royal family which he had obtained due to his merits, i.e. Jina-worship in his previous birth.

2. Secondly, the story is narrated in an interesting manner including the examples of day-to-day walks of life, which makes it even easier to understand for a layman.

3. Moreover, the use of *Anuṣṭubh* metre makes it convenient for the author to clearly express his ideas.

4. Mostly like the common tales of Jaina literature, we also find dream sequences, which forecast the happenings.

5. One notable feature I think which should be pointed out is the similarity of the idea of obtaining the fruit of worshipping Jina as found in the present work and which is also pin-pointed in some of the minor Upaniṣads of *Atharvaveda*.

Thus, the purpose of these 17 stories written as an advice to Jina-worshippers, showing the method of worshipping, I feel, is to unite the Jaina community and to bring about social harmony. Not only that, but, by mentioning the fruit of each worship, the author tries to attract the common mass, for Jina-worship in a proper method.

Thus, it is evinced that Śrī Māṇikyasundarasūri alias Māṇikyacandrasūri is an eminent scholar and devout worshipper of Jina, i.e. *Tīrthaṅkaras*, who through his 17 works has tried to inspire us towards Jina-worship and made us aware of their 17 types of worship. This is his original contribution to the practical aspect of Jina-worship.

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ŚĀRĪRATĀTPARYASAṄGRAHA OF RĀMACANDRA PAṆḌITA

M.L. WADEKAR*

Introductory-

Rāmacandra Paṇḍita (1769-1830 A.D.), son of Siddheśvara Mahārāja of Kolhapur, was a versatile scholar and an ardent devotee of Rāma. He composed many works in Sanskrit and Marathi, on diverse topics, most of which have remained less-known and unpublished. His philosophical works are -

1. *Īśāvāsyopaniṣadrahasyastotram,*
2. *Īśāvāsyopaniṣadrahasyavivṛtiḥ,*
3. *Daśopaniṣadbhāṣyam,*
4. *Śārīratātparyasaṅgrahaḥ* or *Adhikaraṇamālā,*
5. *Mahāvākyavivaraṇam,*
6. *Antarniṣṭhāṣṭakam*

He also composed several *stotras* in Sanskrit -

1. *Gurumānasapūjā,*
2. *Guroraparādhāṣṭakam,*
3. *Rāmamahimnastotram,*
4. *Rāmamānasapūjā,*
5. *Rāmāṣṭakam,*
6. *Gaṅgāṣṭakam,*
7. *Śrīkṛṣṇapañcakam,*
8. *Vārāṇasīstotram,*
9. *Śrīrāmaśayanotsavaḥ,*
10. *Śrīrāmaprabodhotsavaḥ,*
11. *Saṁskṛta-ārārtikyam,*
12. *Saṁskṛtaprakīrṇaślokāḥ,*

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His works on some technical subjects in Sanskrit are -

1. *Kuṇḍenduḥ*
2. *Vṛttābhirāmaḥ*
3. *Prātiśākhyajyotsnā,*
4. *Baiṭhaparibhāṣā,*
5. *Aṣṭākṣaramantravidhānam*

His two works in Marathi are also noteworthy -

1. *Bhagavadgītā-abhaṅga*
2. *Aṣṭāvakragītā-samaślokī*

For more details about Sidheśvara Mahārāja, Rāmacandra Paṇḍita and his works, one may refer to my earlier articles, published in the *Journal of Oriental Institute*[1] and *Svādhyāya*[2]. In this article, an attempt is made to introduce to the world of scholars, this less-known work, *Śārīratātparyasaṅgrahaḥ of Rāmacandra Paṇḍita* on *Vedānta* and its rare text.

The work *Śārīratātparyasaṅgrahaḥ*-

The work-*Śārīratātparyasaṅgrahaḥ* also known *adhikaraṇamālā* is a small but rare and important work on *Vedānta* especially on the *Brahmasūtras*. As is clear from the title of the work itself, it is a collection of self-composed verses, incorporating the purport *(tātparya)* of the *Adhikaraṇas* of the *Śārīrasūtras*, also known as the *Brahmasūtras*. It contains in other words garland in the form of metrical verses of the scholar-poet on the *Adhikaraṇas* of the *Brahmasūtras*. The poet begins with benediction and bows down to his favourite deity, Rāma along with Sītā, as also his father-preceptor, in the first verse. In the last verse also, he again offers these jewels to the lotus-feet of Rāma, which have been collected through the grace of his preceptor-Siddheśvara.

There are four *adhyāyas* of the *Brahmasūtras-Samanvaya, Avirodha, Sādhana,* and

1. Vol. 44, nos. 1-4, Sept. 1994-June 1995 Issue, pp. 133-151
2. "Rāmacandrapaṇḍitakṛta Īśopaniṣadrahasyastotra" - *Svādhyāya, Pustaka* 36, *Aṅka* 3-4, pp. 217-224; "Rāmacandrapaṇḍitakṛta be guruviṣayakastotro-gurumānasapūjā ane gororaparādhāṣṭakam" -*Svādhyāya, Pustaka 37, Aṅka* 3-4, pp. 249-254

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Phala. Each has four *pādas*. The poet has composed twenty verses on the first *adhyāya*, having thirtynine[3] *adhikaraṇas* five, four, seven, four respectively for each *pāda*. Similarly, there are twenty-six verses for the second *adhyāya*, having forty seven *adhikaraṇas*- seven, five, nine and five verses on each of the four *pādas*. For the sixty seven *adhikaraṇas* of the third *adhyāya*, there are thirty six verses-three, four, twenty and nine for each *pāda*. There are thirty eight *adhikaraṇas* of the fourth *adhyāya*. These are summarized in twenty two verses-with eight, six, four and four verses for each *pāda*. Thus for one hundred ninety-two *adhikaraṇas* of the four *adhyāyas*, there are in all one hundred four verses of the text, which summarize the contents of *adhikaraṇas* in accordance with the commentary of Śaṅkarācārya, plus one benedictory and one concluding verse.

The entire text is presented herewith for the benefit of the scholars, interested in it. The text not only exhibits the scholarship and deep understanding of the original *Brahmasūtras* and the commentary of Śaṅkarācārya thereupon of the poet Rāmacandra, but also points out to the mastery of the poet on the Sanskrit language and prosody. The novelty of the text lies in its metrical presentation of the purport of the *adhikaraṇas*.

The present text is based upon the Xerox copy of two Manuscripts of the text, given to me by Shri Rama Maharaja, the present heir of the Gurumaharaja family of Kolhapur. The Manuscript A has 7 folios, with about 57 to 60 letters in a line and there are about 8 lines in a page, with a good handwriting. No mention of scribe or date is found. The Manuscript is properly copied and scribal errors are negligible. It has length and breadth of about 11 cms. x 30 cms. The Manuscript B has 9 folios with about 41 letters in a line and about 9 lines in a page. It has length and breadth of about 11 cms. x 24 cms. This Manuscript has noted the names of *adhikaraṇas* on the page in between the lines of the text, which is noteworthy, but this is found only up to the third *pāda* of the second *adhyāya*. The Manuscript is very corrupt and many letters, omitted by the scribe are added in the margin. The scribe mentions the date of writing it as *Pratipad* of the black fortnight of the month of *Āśvina* of the *Saṁvatsara* named *Vikṛti* of the year *Śaka* 1752 i.e. 1830 A.D.

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3. The post-colophon entry of the manuscripts mentions forty *adhikaraṇas* of the first *Adhyāya* but the *Śāṅkarabhāṣya* (ed. Narayana Rama Acharya, Nirnayasagar ed. 1948) enumerates only thirty-nine *Adhikaraṇas*.

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शारीरतात्पर्यसंग्रहः

श्रीमत्परब्रह्मणे नमः ।
श्रीरामचन्द्रं क्षितिजासमेतं
प्रणम्य सिद्धेश्वरदैशिकं च ।
शारीरके भाष्यकृता प्रणीते
सिद्धान्ततात्पर्यमहं चिनोमि ॥१॥

मुमुक्षुणा ब्रह्म विचारणीयं
स्थित्युद्भवान्ता जगतो यतस्तत् ।
वेदैकवेद्यं श्रुतियोनिभूतं
श्रुत्युक्तमार्गैः प्रतिपाद्यमेकम् ॥२॥

न कारणं स्याज्जगतः प्रधान-
मवाच्यमात्मेक्षितृकादिशब्दैः ।
जडत्वतो नो परमाणवश्च
शून्यं न सन्नासत उद्भवेद्धि ॥३॥

यस्त्वैक्यविज्ञस्य नरस्य मोक्ष
उक्तः श्रुतौ जीवलयः सुषुप्तौ ।
यस्मिन्समस्तोपनिषत्सु तुल्यं
तात्पर्यलिङ्गैः समुदीरितं तत् ॥४॥

आनन्दशब्दं बृहदेव हेतु -
विचित्रसृष्टे रचनान्न जीवः ।
लब्धव्यलब्धृव्यपदेशतश्च
तज्जीवभेदश्रुतितोऽन्तरस्थः ॥५॥

आकाश एतद्बृहतो गुणोक्तेः
प्राणश्च तल्लक्षणतो बृहत्स्यात् ।
ज्योतिर्बृत्स्याज्जगदङ्गितोक्तेः
प्राणस्तदध्यात्मगुणोपदेशात् ॥६॥

इति प्रथमाध्यायस्य प्रथमः पादः ॥१॥

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मनोमयत्वादिगुणैरुपास्यं
गन्तव्यगन्तृश्रुतितो न जीवः ।
ब्रह्म ह्यथात्तेश्वर एव नान्यः
संहर्तृताया अखिलस्य गौणः ॥१॥

हृदि प्रविष्टौ परमात्मजीवा-
वेकस्तु साक्ष्येव परस्तु भोक्ता ।
अक्षिस्थ ईशः पुरुषो ह्युपास्यो
विद्यावदध्वश्रुतितो न चान्यः ॥२॥

सर्वज्ञ ईशः सकलस्य चान्त-
-र्यामी जडत्वात्प्रकृतिर्न जीवः ।
न भेदवाक्यादथ भूतयोनि-
र्ब्रह्मैव जीवो न तथा प्रधानम् ॥३॥

विलक्षणत्वात्परतोक्तितश्च
वैश्वानरस्त्वीश्वर एव नान्यः ।
त्रैलोक्यदेहप्रतिपादनाद्यो
भ्रूघ्राणसंधावनुचिन्तनीयः ॥४॥

इति प्रथमाध्यायस्य द्वितीयः पादः ॥२॥

तत्प्रोतमोतं सलिलादि यस्मि-
न्नैव प्रधानं बृहदात्मशब्दात् ।
प्राणो न भूमा बृहदेव तस्मा-
दनन्तरं सत्युपदिश्यमानः ॥१॥

ब्रह्माक्षरं भ्वादिनभोऽन्तधृत्या
जगत्प्रशस्तेरनुपाधितोक्तेः ।
ब्रह्मैव चिन्त्यं प्रणवेन यस्मा-
दुक्तं विराजः परमीक्षणीयम् ॥२॥

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ज्ञेयः परात्मा दहरो न जीव
आधारताया जगतोऽनघत्वात् ।
व्यवस्थसाक्षी पर एव जीवो
नोपक्रमात्स्यादुपसंहृतेः सः ॥३॥

सूर्याद्यभास्यं बृहदेव सर्वा-
वभासकं स्याज्जगतोऽग्रभानात् ।
अङ्गुष्ठमात्रो हृदि लभ्यताया
जीवो न सर्वेशितृतात ईशः ॥४॥

ते ब्रह्मविद्याधिकृता हि देवा
मुक्त्यर्थिनो ये निगमार्थवित्त्वात् ।
शूद्रः पुराणस्मृतिवाक्यजन्या-
ज्ज्ञानेऽधिकारी श्रवणाद्विमुक्तः ॥५॥

प्राणः परेशोऽखिलचालकत्वा-
त्तद्भेदनान्मुक्त्युपदेशतश्च ।
ज्योतिः परं ब्रह्म न चान्यदक्ष -
साक्षित्वतश्चोत्तमताश्रुतेश्च ॥६॥

निर्वाहकत्वाख्यनियन्तृताव-
दाकाशशब्दं बृहदात्मतोक्तेः ।
जीवो न विज्ञानमयः परात्मा
सोऽसङ्ग आत्मेत्युपसंहृतो यः ॥७

इति प्रथमाध्यायस्य तृतीयः पादः ॥३॥

अव्यक्तमुक्तं महतः परं त-
त्सूक्ष्मं तु बीजं वपुषोऽस्य शेषात् ।
अजातसांख्यप्रकृतिस्तु तेजो-
बन्नात्मिका सा श्रुतिमूर्धवाक्यात् ॥१॥

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प्राणाक्षिकर्णान्नमनांसि पञ्च-
जना न तत्त्वानि नभःपृथक्त्वात् ।
स्रष्टैक एवास्ति स सृज्यभेदेऽ-
प्यनेकशब्दैः प्रतिपादितो यः ॥२॥

कर्ता परात्मा जगतो न चान्यः
स एव वेद्योऽखिलशक्तिमत्वात् ।
ज्ञातव्य आत्मा पर एव तद्वि-
ज्ञानस्य मुक्तिं प्रति हेतुतोक्तेः ॥३॥

ब्रह्माखिलस्य प्रकृतिर्निमित्तं
तस्यैव वीक्षा बहुभाववाक्यात् ।
नान्यज्जगत्कारणमन्यसिद्धं
ब्रह्मैव वेदान्तसमन्वयात्स्यात् ॥४॥

[1]इति श्रीमच्छारीरतात्पर्यसंग्रहे चतुर्थः पादः ॥४॥
अध्यायश्च समाप्तः प्रथमः ॥१॥

सांख्यस्मृतिः श्रौतकृतान्तबाध्या
मूला हि मन्वादिवचोविरोधात् ।
योगोऽपि वेदान्तमतेन बाध्य-
तात्पर्यतस्तस्य हि चित्तरोधे ॥१॥

तर्कोऽपि बाध्यो हि विलक्षणत्वं
वैषम्यतः कारणतास्ति दृष्टा ।
वैशेषिकादीनि मतानि शिष्टै-
स्त्यक्तानि तैः श्रौतमतं न बाध्यम् ॥२॥

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1. B reads प्रथमाध्यायस्य चतुर्थः पादः । अध्यायः समाप्तः ।
B reads (in marg.) इति प्रथमाध्यायस्य चतुर्थः पादोऽध्यायश्च समाप्तः ।

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द्वैतं तु बाध्यं व्यवहारसिद्ध–
मद्वैततः श्रौतकृतान्तसिद्धात् ।
अभेदभेदौ व्यवहारसिद्धा–
वद्वैतमेव श्रुतिसिद्धमेकम् ॥३॥

मिथ्यात्वबोधान्न हि जीवदुःख–
भागीश्वरोऽतो न परस्य लेपः ।
विचित्रसृष्टिर्जगतः क्रमश्चा–
चिन्त्यस्वशक्तेर्बृहतोऽद्वितीयात् ॥४॥

अनित्यता सावयवत्वदोषौ
न ब्रह्मणो मायिककारणत्वात् ।
मायेश्वरस्याखिलविश्वकर्त्री
विचित्रशक्तेरशरीरिणोऽपि ॥५॥

स्रष्टेश्वरः स्यादपि नित्यतृप्तः
स्वलीलयेच्छारहितोऽखिलस्य ।
धर्माद्यपेक्षः सुखदुःखदाते–
श्वरोऽस्य नातो विषमत्वशङ्का ॥६॥

न निर्घृणत्वं परमस्य चाथो
आरम्भतो वा परिणामतो वा ।
न निर्गुणत्वाद्बृहतो विवर्तो –
पादानता स्याज्जगतो भ्रमत्वात् ॥७॥

इति द्वितीयाध्यायस्य प्रथमः पादः ॥१॥

जडं प्रधानं जगतो न हेतुः
प्रवृत्त्यभावे न ततो बृहत्स्यात् ।
विलक्षणोत्पत्तिरपीह दृष्टा–
ऽतो ब्रह्मकार्यं हि जगद्विचित्रम् ॥१॥

न कारणं स्युः परमाणवः सं–
युक्ता विना कर्म न सोऽपि कर्म ।

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न निर्निमित्तं बृहदेव तस्मा–
दथो न युक्तं समुदाययुग्मम् ॥२॥

स्कन्धाणुजं चेतनमन्तरा सं–
घातो न तस्मात्पर एव कर्ता ।
विज्ञानमात्रः सकलप्रपञ्चो
जाग्रत्पदार्थानपलापतो न ॥३॥

न सप्तभङ्गीनयतः पदार्थसिद्धि–
र्विरुद्धप्रतिपादकत्वात् ।
निमित्तमीशो न कुलालवत्स्या–
त्प्रमाणतश्चेद्बहुभाववाक्यम् ॥४॥

किं न प्रमाणं निगमोदितं ते
न पञ्चरात्रोक्तमतं प्रमाणम् ।
जीवोद्भवोक्तौ कृतनाशदोषा–
प्रमाणमस्तु त्वविरुद्धमन्यत् ॥५॥

इति द्वितीयाध्यायस्य द्वितीयः पादः ॥२॥

सत्यं नभो नात्मत उद्भवोक्ते–
श्चैकावबोधादखिलज्ञतोक्तेः ।
वायुर्न नित्योऽम्बरवत्स्तुतिस्तु
सा देवतानस्तमितेति वाक्यम् ॥१॥

न जायते ब्रह्म न कारणं सं–
भवेत्सदस्याखिलकारणत्वात् ।
तेजोऽपि वायूपहितात्परस्मा–
द्भवत्यतो नोपनिषद्विरोधः ॥२॥

स्यादात्मनोऽपां जनिरभ्युपाधे–
र्न सूक्ष्मयोरस्ति तयोर्विरोधः ।
वाच्यान्नशब्देन हि भूमिरब्धो
जाता न भूताधिकृतेर्यवादि ॥३॥

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व्योमादिकाः कार्यकरा जडत्वा–
न्न ब्रह्मकर्त्रीक्षणपूर्वसृष्टेः ।
सृष्टिक्रमात्स्याद्विपरीत एव
लयक्रमोऽनेकपुराणगत्वात् ॥४॥

सृष्टिक्रमः स्याद्धियदादिरेव
श्रुत्युक्तितः प्राणमुखस्य सृष्टौ ।
क्रमे न तात्पर्यमतद्वदुक्ते–
रथो शरीरस्य हि जन्ममृत्यू ॥५॥

जीवस्य गौणो तदुपाधियोगा –
ज्जीवस्तु नित्यः श्रुतिवाक्यतः स्यात् ।
जीवोऽजजन्यः पर एव जीवा–
त्मना प्रविष्टः श्रुतिवाक्यतोऽतः ॥६॥

विज्ञानरूपः खलु जीव एकः
सुषुप्तिगाज्ञानविबोधवत्वात् ।
उपाधिबुद्ध्यल्पतयाऽणुतोक्ति–
र्ब्रह्मैव जीवः खलु सर्वतोऽतः ॥७॥

मतिर्न कर्त्री करणं हि जीवः
कर्ता स्वतन्त्रः स यतः क्रियासु ।
जीवस्य कर्तृत्वमवास्तवं त–
द्ध्युपाधिसान्निध्यवशेन कृप्तम् ॥८॥

प्रवर्तको जीवकृतानुकूलो–
न्तर्यामिताया विषमो न हीशः ।
औपाधिकाज्जीवपरव्यवस्था–
भेदात्तु बिम्बप्रतिबिम्बतः स्यात् ॥९॥

[2]इति द्वितीयाध्यायस्य तृतीयः पादः ॥३॥

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2. B om. द्वितीयाध्यायस्य

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श्रुतेन्द्रियाणां परतस्तु सृष्टि–
रनादितावान्तरसृष्टचपेक्षा ।
एकादशाम्नायत इन्द्रियाणि
व्यापारभेदानुभवाच्च सन्ति ॥१॥

प्रोक्तानि सूक्ष्माण्यखिलेन्द्रियाण्य–
प्रत्यक्षताया न तु सर्वगाणि ।
प्राणस्य मुख्यस्य परात्मनस्तु
जनिः श्रुतातो न भवत्यनादिः ॥२॥

प्राणस्तु तत्त्वान्तरमेव भाति
सवायुनेति श्रुतितो न वायुः ।
प्राणोऽणुरेवास्ति शरीरसंस्थो
व्याप्याधिदैवस्य विभुत्वमस्तु ॥३॥

स्युर्देवतन्त्राण्यखिलेन्द्रियाणि
जीवस्य भोगो निजकर्मयोगात् ।
नैषां सुरत्वादधमः स योग्यो–
थ प्राणतोऽन्यानि किलेन्द्रियाणि ॥४॥

श्रमाश्रमादिश्रुतितस्तदेषां
तन्नामरूपे उदिते तु गौणे ।
रूपाभिधाव्याकरणस्य कर्ते–
श्वरो न जीवोऽखिलसृष्टचशक्तेः ॥५॥

[3]इति श्रीमच्छारीरतात्पर्यसंग्रहे चतुर्थः पादः ॥४॥
अध्यायश्च समाप्तो द्वितीयः ॥२॥

आवेष्टितो गच्छति भूतसूक्ष्मै–
र्जीवस्तनुं भाविशरीरबीजैः ।
स्वर्गं तु मुक्त्वा भुवमागतो यः
स कर्मशेषश्चरणश्रुतेः सः ॥१॥

3. B reads द्वितीयस्य चतुर्थः पादः । अध्यायश्च समाप्तः ।

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प्रयाति पापी त्रिदिवं न सर्व–
श्रुतिस्तु पुण्यात्मगतिं प्रवक्ति ।
सूक्ष्मः खवद्वायुवशेन युक्त
आयाति धूमादिभिरत्र नाकी ॥२॥

व्रीह्यादिभावे तु विलम्बवाक्या–
त्पूर्वत्र नियाणमतो जवेन ।
संश्लेषमात्रं तु यवादिबीजे
कर्माद्यनुक्तेर्न तु मुख्यजन्म ॥३॥

इति [4]तृतीयाध्यायस्य प्रथमः पादः ॥१॥

स्वप्नस्थसृष्टिस्तु मृषैव योग्य–
देशाद्यभावात्किल जीवसृष्टा ।
त्रयं पुरीतच्च बृहच्च नाडी–
समुच्चितं ब्रह्मणि लीनतोक्तेः ॥१॥

सोपाधिको ब्रह्मणि लीन आसी–
त्स एव जीवः प्रतिबुध्यतेऽतः ।
द्वैताप्रतीतेर्मुखवैकृताच्च
मूर्च्छा त्ववस्थात्रयतो विभिन्ना ॥२॥

नीरूपमेव श्रुतिसिद्धमेकं
बृहत्स्वरूपत्वमुपासनार्थम् ।
न नेति नेतीति बृहन्निषिध्यं
सच्चानिदं द्वैतनिषेधशेषम् ॥३॥

न ब्रह्मणो वस्तु सदस्ति किंचि–
देकाद्वितीयश्रुतिवाक्यतोऽन्यत् ।
अचेतनत्वात्फलदं न कर्म
सर्वज्ञ ईशः फलदस्तु नित्यः ॥४॥

इति तृतीयाध्यायस्य द्वितीयः पादः ॥२॥

4. B reads तृतीयस्य

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पञ्चाग्युपासादि भवेन्न भिन्नं
शाखादिभेदेऽपि विधेरभेदात् ।
उपासनेऽन्योक्तगुणोऽपरस्या–
माहार्य एवाधिफलप्रदत्वात् ॥१॥

छान्दोग्यकाण्वाभिधशाखयोर्ने–
कोद्गीथविद्योभयवेद्यभेदात् ।
उद्गीथभक्तेः प्रणवाङ्गमेवो–
पास्योऽक्षरं नान्यदुपासनीयम् ॥२॥

ये प्राणविद्यास्थगुणा अनुक्ता
ग्राह्यास्त एवं श्रुतितो हि धीस्थाः ।
गुणा य उक्ता यदुपासनायां
तत्रैव ते तेऽथ तु सत्यताद्याः ॥३॥

सर्वत्र ते ज्ञानफला अतोऽथ
परंपराब्रह्मविबोधहेतुः ।
ततो न वेद्या पुरुषस्तु वेद्यो
नात्मा विराडीश्वर एक शब्दात् ॥४॥

सच्छब्द आत्मा निगमाविरोधा–
दन्ते स आत्मेत्युपसंहृतेश्च ।
शुद्ध्यर्थमेवावचनं त्वनूद्या–
त्रानग्रताधीः श्रुतितो विधेया ॥५॥

शाण्डिल्यविद्यैकविधा द्विरुक्ता–
प्येकत्र वान्यत्र गुणा विधेयाः ।
स्यान्मण्डलस्थाक्षिगयोस्तु पुंसोः
स्थानाद् व्यवस्थाहरहं च नाम्नोः ॥६॥

विद्यासु शाण्डिल्यमुखासु ते सं–
भृत्यादयो ब्रह्मगुणा न वेद्याः ।

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उपासना ताण्डिनि तैत्तिरीये
तु ब्रह्मविद्यास्तुतिरेव नातः ॥७॥

विद्यैक्यशङ्काप्यभिचारमन्त्र-
प्रवर्ग्यमुख्यं विनियोगलिङ्गात् ।
भवेन्न विद्याङ्गमथात्मवेत्तुः
पुण्यस्य पापस्य च हानिरेव ॥८॥

सर्वेषु तास्तस्य तदंशभाजोऽ-
थो मृत्युतः पूर्वमुपासकस्य ।
उपास्यसाक्षात्कृतितस्तु हानिः
पुण्यैनसोः स्यात्किल ताण्डिवाक्यात् ॥९॥

उपासकस्यैव हि मार्ग उक्त-
फलं त्विहैवात्मविदः प्रबोधात् ।
सर्वासु विद्यासु स उत्तरोध्वा-
नुक्तोऽपि सैकः श्रुतिवाक्यतः स्यात् ॥१०॥

मुक्तिर्हि नित्यात्मविदां श्रुता सा-
धिकारिणां स्वाप्नसमैरनेकैः ।
भुक्त्वा शरीरैस्तु सुखं पदान्ते
स्थूलादयो ब्रह्मणि ये निषेधाः ॥११॥

बोधाय तेषामुपसंहृतिः स्या-
द्वासुपर्णा च ऋतं पिबन्तौ ।
द्वाभ्यां श्रुताच्छत्रिमयेन भोक्तृ-
शब्दप्रवृत्तिस्तत एक विद्या ॥१२॥

औषस्तकौहोळगतैकविद्या
सर्वान्तरप्रश्नतदुत्तराभ्याम् ।
शङ्काविशेषाद्विरुदीरिताथ
द्विधात्मख्योर्व्यतिहारतो गीः ॥१३॥

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ईशस्य जीवस्य उपास्य येऽथ
काण्वश्रुतैकैव हि सत्यविद्या ।
अपि द्विरुक्ता बृहतोऽनुवादा–
दाकाश एको दहरश्च हार्दः ॥१४॥

आत्मोभयत्रात्मगिरोदितत्वा–
भक्त्यर्थभक्तस्य तु हौम्यतोक्तेः ।
प्राणाहुतेर्लोप उपोषणे स्या-
द्विद्यामखाङ्गेष्वपि चोदितायाः ॥१५॥

न तत्क्रियाङ्गान्यनुपासकस्य
चोपासकस्यापि तु कर्तृतोक्तेः ।
प्राणश्च वायुः पृथगेव चिन्त्यः
स्थानप्रभेदादपि तत्त्वमेकम् ॥१६॥

स्वतन्त्रविद्या हि मनश्चिदाद्या
विद्याचितोक्तेर्न हि कर्मशेषाः ।
आत्मा तु गेहात्परलोकगोऽन्यो
नात्रास्य नाशात्परलोकगत्वम् ॥१७॥

भूम्यादिदृष्टिः क्वचनोदितोक्थे
सा सर्वशाखासु समोक्थशब्दात् ।
चिन्त्यस्तु वैश्वानर एव नाङ्गा–
न्युपक्रमादङ्गविनिन्दनाच्च ॥१८॥

मध्वादिविद्याः श्रुतिगा विभिन्नाः
फलश्रुतेरेकसु दुष्करत्वात् ।
उपास्यसाक्षात्कृतिरेकतः स्या–
द्विकल्पितानीत उपासनानि ॥१९॥

अहं गृहाणि स्युरथ प्रतीक–
विद्याविभिन्नास्तु पृथक्फलत्वात् ।

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कर्माङ्गविद्यास्तु समुच्चिता वा
विकल्पिता वा क्रमविध्यभावात् ॥२०॥

इति [5]तृतीयाध्यायस्य तृतीयः पादः ॥३॥

ब्रह्मात्मबोधेन भवेत्क्रियाङ्गं
विरोधतो मुक्तिकरः स्वतन्त्रः ।
यत्याश्रमोऽस्ति श्रुतिषूदितत्वा–
न्न कर्मकार्यर्हति चात्मनिष्ठाम् ॥१॥

रसोत्तमत्वादिगुणा उपास्या
ॐकारगास्तूपनिषच्छ्रुतत्वात् ।
उक्तानि सर्वोपनिषत्सु यान्या–
ख्यानानि विद्यास्तुतये तु तानि ॥२॥

कर्मानपेक्षस्तु फलप्रदाता
ब्रह्मात्मबोधः किल दीपवत्स्यात् ।
यज्ञाद्यपेक्षास्वजनौ तु विद्या–
वर्त्याद्यपेक्षस्तु यथा प्रदीपः ॥३॥

सर्वान्नभुक्तिर्विहिता विपत्तौ
प्राणस्य रक्षा किल यावता स्यात् ।
धर्मस्तु विद्यार्थितयापि सिद्ध्ये–
दनुष्ठितैः कर्मभिराश्रमस्य ॥४॥

श्रुतत्वतो नाश्रमिणोऽपि बोधः
स्यादाश्रमस्त्वात्मविशुद्धहेतुः ।
आरोह एव स्मृत आश्रमाणां
नैवावरोहः श्रुतिशिष्टनिन्द्यः ॥५॥

5. B reads तृतीयस्य

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निजव्रताद्भ्रष्ट इहोर्ध्वरेताः
शुद्धिः पुनः संस्कृतितश्च तस्य।
आमुष्मिकी शुद्धिरुदाहृतास्य
तस्मान्न शिष्टैर्व्यवहारयोग्यः ॥६॥

क्रीता हि कर्माचरणाय यस्मा-
त्कृतं यदृत्विग्भिरुपासनं तैः ।
तत्तत्फलं स्याद्यजमानगामि-
नाशाय मौनं दृढवासनानाम् ॥७॥

ज्ञानोपयोग्यस्ति ततो विधेयं
स्याद्भावशुद्धिः श्रुतिगं तु बाल्यम् ।
न कामचारो न वयोविरोधा–
द्ब्रह्मावबोधः फलदस्त्विहैव ॥८॥

जन्मान्तरे तु प्रतिबन्धसत्वे
दृष्टो यतो गर्भगवामदेवे ।
विधेर्नरस्यैक विधैव मुक्ति–
र्ब्रह्मैव सा सातिशया न तस्मात् ॥९॥

[6]इति श्रीमच्छारीतात्पर्यसंग्रहे चतुर्थः पादः ॥४॥
अध्यायश्च समाप्तस्तुतीयः ॥३॥

आवर्त्यमेव श्रवणादि यावद्धि–
ज्ञानमेवास्य फलं हि दृष्टम् ।
ज्ञेयं बृहत्स्वात्मतयावबोद्धव्या
वस्त्वैक्यतस्तत्त्वमसीति वाक्यात् ॥१॥

कार्या त्वहंदृष्टिरुपासकेन
नैव प्रतीके तदुपास्तिहानेः ।
स्याद्ब्रह्मदृष्टिर्मन आदिषूक्ता
चोत्कर्षवत्वादितिशब्दतश्च ॥२॥

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6. B reads इति तृतीयस्य चतुर्थः पादः । अध्यायश्च समाप्तः ।

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रव्यादिदृष्टिर्विहिता क्रियाङ्गे
तत्संस्कृतं कर्म फलप्रदं स्यात् ।
उपासने बुद्ध्यचलत्वहेतु–
त्वादासनं स्यान्नियतं यदुक्तम् ॥३॥

न देशकालादिविचिन्तने स्या–
न्मनोनुकूलेति वचो हि योगे ।
उपासनं त्वामरणं विधेयं
अन्त्यस्मृतेरग्रिमजन्मदत्वात् ॥४॥

न पापलेपो विदुषोऽस्ति वस्तु–
सामर्थ्यतोऽश्लेषविनाशवाक्यात् ।
न पुण्यलेपोऽपि तथात्मवेत्तु–
रकर्तृता बोधबलाच्छ्रुतेश्च ॥५॥

ज्ञानेनारब्धफलस्य नाशो
विद्यैव न स्याद्धि गुरोरभावे ।
ततस्तु देहस्थितिरभ्युपेया
ज्ञानोपयुक्तो न लवो विनश्येत् ॥६॥

जन्मादिहेतुस्त्वितरो विनश्ये–
न्नित्यक्रियाया इति तद्व्यवस्था ।
सोपासनं यन्निरुपासनं च
ज्ञानोपयुक्तं द्विविधं हि नित्यम् ॥७॥

न्यूनाधिकत्वश्रुतितोऽथ कर्मा–
धिकारिणां नैकजनिप्रदं यत् ।
कर्मास्यनाशोस्तु शरीरभोगा–
द्विधा न लुप्येत ततोऽस्ति मुक्तिः ॥८॥

इति [7]चतुर्थाध्यायस्य प्रथमः पादः ॥१॥

7. B reads चतुर्थस्य

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स्वान्ते गिरादिप्रलयस्तु वृत्त्या
स्वरूपतो नो तदकारणत्वात् ।
प्राणे लयः स्यान्मनसस्तु वृत्त्या
स्वयं न साक्षात्तदकारणत्वात् ॥१॥

प्राणस्तु जीवे लयमाप्यते न
सहैव भूतेषु विलीयते हि ।
नोत्क्रान्तिरज्ञानविदोः समाना
संसारमुक्त्योः सरणिप्रभेदात् ॥२॥

विदः स्वयंभूतलयः परस्मि–
न्नन्यस्य वृत्त्यैव जनेः श्रुतत्वात् ।
प्राणा हि न ब्रह्मविदस्तनोरु–
त्क्रामन्ति तत्रैव भवन्ति लीनाः ॥ ३ ॥

वागादयस्तत्त्वविदः स्वदृष्ट्या–
त्मन्येव लीना अविदः स्वहेतौ ।
मृतौ कला नद्युपमाश्रुतिभ्यां
नाडीप्रभेदे तु विनिर्गमोक्तेः ॥४॥

नोपासितुः कर्मकरस्य चैकः
पन्था मृतो निश्यपि याति रश्मिम् ।
स रश्मिनाड्योरवियोगवाक्या–
त्पथोत्तरेणैव ततो हि विद्वान् ॥५॥

विद्वान्मृतो दक्षिणकेऽयनेऽपि
यात्युत्तरेणैव सदेवतोक्तेः ।
कालावधिः शान्तनवस्य दृष्टः
स ख्यापनायैव पितुर्वरस्य ॥६॥

इति [8]चतुर्थाध्यायस्य द्वितीयः पादः ॥२॥

8. B reads चतुर्थस्य

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न ब्रह्मलोकस्य तु वर्त्म नाना–
विधं श्रुतत्वात्तदुपासनासु ।
एकं ततोऽवान्तरदेशभेदेऽप्य-
थोक्तमार्गे तु खेरधस्तात् ॥१॥

वायुस्ततोऽधः खलु देवलोक
इत्थं निवेश्या अविरोधहेतोः ।
विद्युत्तदूर्ध्वं वरुणस्तथेन्द्रः
प्रजापतिश्च क्रमतो निवेश्याः ॥२॥

न मार्गचिह्नं न च भोगभूर्वा–
र्चिरादयो लोकनिवासिदेवाः ।
उदक्पथेनापरमेऽवगम्यं
गतिश्रुतेः स्यात्क्रमतस्तु मुक्तिः ॥३॥

न ब्रह्मलोकं समुपासते ये
प्रतीकमेतान्नयति त्वभावात् ।
क्रतोर्हि पञ्चाग्निविदः श्रुतत्वा–
दुपासकानां नियता विमुक्तिः ॥४॥

इति [9]चतुर्थाध्यायस्य तृतीयः पादः ॥३॥

ब्रह्मैव मुक्तिर्न तु नूतना सा–
विर्भाव एवोऽद्रवशब्दवाच्यः ।
मुक्तस्वरूपं बृहतो न भिन्नं
श्रुतो यतस्तूत्तमपूरुषः सः ॥१॥

स्यान्निर्विशेषं सविशेषमेवं
ब्रह्म द्विधा तज्ज्ञतदज्ञदृष्ट्या ।
स्याद्ब्रह्मलोकस्थमुनेः श्रुतत्वा-
त्स्वभोग्यसृष्टौ क्रतुरेव हेतुः ॥२॥

9. B reads चतुर्थस्य

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संकल्पतो देहिविदेहिभावा-
वेकस्य पुंसः समुपासकस्य ।
इच्छागृहीताः स्युरनेकदेहा-
स्ते सात्मका भोगकृते मनोभिः ॥३॥

कल्पैरवच्छेदकृतात्मभेदा-
न्न योगिनो विश्वसृजो हि तेभ्यः ।
ददौ परात्माखिलभोगसिध्यै
स्वाराज्यमात्मावगमाच्च मुक्तिम् ॥४॥

[10]इति श्रीमच्छारीरतात्पर्यसंग्रहे चतुर्थः पादः ॥४॥
[11]अध्यायश्च समाप्तश्चतुर्थः ॥४॥

रामेण शारीरकभाष्यसिन्धु-
तात्पर्यरत्नानि यथामनीषम् ।
विचिन्त्य **रामा**ङ्घ्रिसरोजयुग्मे-
ऽर्पितानि **सिद्धेश**गुरुप्रसादात् ॥१॥

[12]इति श्रीमद्विद्वन्मुकुटालंकारहीरवरश्रीमत्सिद्धेश्वरयोगिराजसूनुश्रीमद्रामचन्द्रपण्डितविरचितः शारीरतात्पर्यसंग्रहो नाम ग्रन्थः समाप्तिगमत् । अथ प्रथमाध्यायाधिकरणानि ४०, श्लोकाः २० । अथ द्वितीयाध्यायाधिकरणानि ४७ श्लोकाः २६ । अथ तृतीयाध्यायाधिकरणानि ६७ श्लोकाः ३६ । अथ चतुर्थाध्यायाधिकरणानि ३८ श्लोकाः २२ । मिलित्वा सर्वाण्यधिकरणानि १९२ । मिलित्वा सर्वाः श्लोकाः १०६ । इति ग्रन्थसंख्यासंपूर्णतामयासीत् । श्रीसद्गुरुनाथार्पणं भूयात् ॥

इति शारीरतात्पर्यसमाप्तिर्विलसतितराम् ।

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10. B reads चतुर्थस्य
11. B इति शारीरतात्पर्यसंग्रहे चतुर्थोऽध्यायः ।
12. इति श्रीरामचन्द्रपंडितविरचितः शारीरतात्पर्यसंग्रहो नाम ग्रंथः समाप्तः । श्रीसीतारामचन्द्रसद्गुरुनाथार्पणस्तु । प्रथमाध्यायाधिकरणे ४० श्लोक २०, द्वितीयाध्यायाधिकरणे ४७ श्लोक २६, तृतीयाध्यायाधिकरणे ६७ श्लोक ३६, चतुर्थाध्यायाधिकरणे ३८ श्लोक २२, संपूर्ण अधिकरणे १९२ संपूर्ण श्लोक १०६ । श्रीरामचन्द्रसद्गुरुश्रीबाबामहाराजार्पणमस्तु । शके १७५२ विकृतिनामसंवत्सरे आश्वीकृष्णप्रतिपदि लेखनं समाप्तम् ॥

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MODERN SANSKRIT POETS ON RUSSIA AND RUSSIAN LEADERS+

RABINDRA KUMAR PANDA*

One of the sublime features of Sanskrit literature is that it propagates universal values which are perishing day by day from the human world. The human beings under the pressure of materialistic culture and technological advancement are not fully realizing the importance of them. The values are required for the fullest growth of humanism and human societies in the world. The oldest literature of Hindus known as *Rgveda* preaches the ideology - *vasudhaiva kuṭumbakam* (the entire universe is a family). Almost all the Sanskrit poets highly appreciate this ideology and endeavour to expand it in the best possible way. Even the Sanskrit poets of modern period, not giving any importance to other ordinary things meant for temporary pleasure, strive hard to spread this noble idea through their literature. They make use of literature as a potential instrument of social progress, perennial peace and paramount stability.

To my knowledge, the modern Sanskrit poet fully realises his role and takes it as his duty to work for the people of the whole universe. So he does not get confined to the wall of India and Indian geographical boundary. Interesting thing is that the Sanskrit poet thinks it as his *Dharma* to do something good for the universe.[1] It is therefore very rightly said that *Na ṛṣiḥ kurute kāvyam.* It means he who is not a *ṛṣi* (sage) cannot compose poetry. *Ṛṣi* is one who is visionary, far-sighted, has deep insight into various branches of learning, has intuitive perspective and has capacity to develop an universal attachment to the sublime

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1. काव्यनिर्माणचातुर्यं कवीनां धर्म उच्यते ।
   किं तया काव्यनिर्मित्या देशजाती न धारयेत् ॥
   राष्ट्रोन्निनीषया काव्यं कुर्वन् विज्ञानवर्धनम् ।
   तृणाय मन्यते राज्यं कविः सत्याप्तिलिप्सया ॥
   Vāsiṣṭha, Satyadeva, *Satyāgrahanītikāvya,* 1939, I. 12.34&35; Quoted in *Sanskrita Sāhitya : Bīsavim Śatābdī* of Radhavallabha Tripathy, Rastriya Sanskrit Sansthan, Delhi, 1999, p. 25.

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and the beautiful of the entire universe being free from geographical, social and cultural narrowness. Even if a poet comes across something vulgar, trivial or grotesque in nature or in the happenings of the world, he elevates it to a thing of beauty.[2] He plays a very significant role in the field of intellectual extension and contributes profoundly to the continuity of *lokayātrā* as rightly said by *mahākavi* Daṇḍin in his *Kāvyādarśa*.[3] I have pleasure in saying that some of the Sanskrit poets have made valuable contribution in this direction. They are not influenced by the modern literary trends that are prevailing in the contemporary literary scene. They have sung for universal brotherhood, eternal peace and human development. In the present paper I have made an attempt to bring to light some of the noteworthy works of modern Sanskrit writers who have written on Russia and Russian leaders.

It is interesting to say that the creativity in the modern period of Sanskrit has entered a new phase. It has undergone a significant change in the twentieth century. Some of the Sanskrit writers of the modern period have emerged as world citizens. They have imbibed a global perspective. Therefore their poems written in Sanskrit relive the experiences of their air-travel through foreign countries. Consequently travelogue has acquired the status of an established form in modern Sanskrit literature. It is found in the form of epic poem half-epic poem, *Śataka* and minor poem. These Sanskrit poets who have availed an opportunity to visit foreign countries, have selected the themes related to those countries. This literature is no doubt relevant in the context of social progress.

As is well-known, one of the objectives of poetry is to give proper guidance to the people who are in need of it. The critic Mammaṭa has said in his *Kāvyaprakāśa* that a poet should instruct people to walk in the path of Rāma, not in the path of Rāvaṇa. The great sage Vālmīki, therefore, composed the great epic *Rāmāyaṇa* which has been preaching that noble ideal and will do the same as long as the human civilization persists. He influenced

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2. रम्यं जुगुप्सितमुदारमथापि नीच-
मुग्रं प्रसादि गहनं विकृतं च वस्तु ।
तद्वाप्यवस्तु कविभावकभाव्यमानं
तन्नास्ति यन्न रसभावमुपैति लोके ॥
Daśarūpakam of Dhanañjaya with *Avaloka*, (Hindi Edition), Ed. Bholashankar Vyas, Banaras, Chowkhamba Vidya Bhavan, 1955, p. 282

3. इह शिष्टानुशिष्टानां शिष्टानामपि सर्वथा ।
वाचामेव प्रसादेन लोकयात्रा प्रवर्तते ॥
इदमन्धं तमः कृत्स्नं जायेत भुवनत्रयम् ।
यदि शब्दाह्वयं ज्योतिरासंसारान्न दीप्यते ॥
Kāvyādarśa of Daṇḍin, Ed. A.L. Thakur and Upendra Jha, Mithila Institute of Post-graduate Studies and Research in Sanskrit Learning, Darabhanga, 1957, pp. 2-3.

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and inspired innumerable persons all over the world to follow the footprints of Rāma and firmly established the Rāma-culture in the world. He could be able to do it by way of presenting the sublime character of Rāma, Sītā, Lakṣmaṇa, Hanūmān, and through them, the noble thoughts which have universal application. He could convince people through his sweet and charming words. Coming in the line of the great visionary Vālmīki, the modern poets started composing poems on the great heroes of the world. They highlighted their deeds, characters and personalities in artistic manner, a manner which will appeal to the hearts of the connoisseurs. From this perspective literature is serving society and contributing not only to the enjoyment of some happy-go-lucky readers but also to the human development. It will be also an interesting exercise to evaluate some poems of Sanskrit literature from this perspective. One will be happy to know that Sanskrit which was used to function as a vehicle of national consciousness and a lingua franca for the Indian sub-continent, has acquired an international perspective and that is our main goal in understanding the image of Russia and Russian leaders from the study of Sanskrit creative works of the twentieth century.

However, it is not so much known that modern Sanskrit poets have written poems on the countries like Russia, Germany, Thailand, Paris, Holland, Teheran, East Africa, Bangladesh, Nepal, Bali and Java.[4] But, of all the countries on the earth, Russia has been the most attractive country for some Sanskrit poets. Even our ancient writers, the authors of the purāṇas have referred to Russia. The purāṇic name of Russia is said to be Lakṣadvīpa. Some people interpret the word as *Ṛṣīya* (the place of *Ṛṣis).* The love and affection of Sanskrit poets for this country are evidently clear from the number of prose and poetry works written in Sanskrit language. First, I present here a brief survey of the Sanskrit works written on Russia and its prominent leaders who have contributed a lot to the development of Russia and have built an international image in the pages of the world history.

In the beginning of this century, Harridatta Paliwal "Nirbhaya", an eminent Sanskrit poet and a revolutionary attached to Bhagatsingh's group, wrote some essays and poems on Russian poetry.[5] He depicted very nicely the natural beauty of Russia. To my knowledge, he is the first person to begin a new trend in the field of modern Sanskrit literature. Then, Padmashastri from Jaipur of Rajasthan composed - *Leninämṛtam, a mahākāvya* in

4. Raghavan, V., *Sanskrit Literature : Contemporary Indian Literature : A Symposium*, Second Revised and Enlarged Edition, Sahitya Akademi, New Delhi, 1959, p. 224.
   Raghavan informs that B.C. Chabbra's *Nyaktarajanapadaśobhā* is a description of Holland. Dr. Kunhan Raja has written poems on Teheran and Ramakrishna Bhatt has written poems on East Africa.
5. Foreword of Radhavallabh Tripathi to *Russiaśatakam* of Acharya Digambara Mahapatra, pub. by Umesh Chandra Mahapatra, Rourkela, Orissa, 2003, p. I.

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Sanskrit.[6] Of all Indian languages, it is perhaps only in Sanskrit that such a voluminous epic containing more than 2000 verses in different classical metres, is composed, describing the life and deeds of the great Russian leader, V.I. Lenin. For this commendable work the farsighted poet Padmashastri was felicitated by the Govt. of Russia. Likewise Nagarjuna (Vaijanatha) composed a marvellous *Khaṇḍakāvya-Leninśatakam* - a century of verses on Lenin.[7] This poem is also known as *Leninstuti.* I came to know about another important epic poem, that is, *Tolstoy-caritam* on the life of the great writer Tolstoy but the name of the author of this *Mahākāvya* is not yet known to me. Professor Rajendra Mishra observes about these two important works :

"*Leninämṛtam* and *Tolstoyacaritam* are the modern Sanskrit *mahākāvyas,* based on the superb character and deeds of Lenin and Tolstoy, the political and cultural leaders of Russia. It could be possible only in the modern Sanskrit poetry, that the supreme personalities like Lenin and Tolstoy belonging to other country, have been reverentially delineated. It confirms the broad outlook of the modern Sanskrit poets."[8]

Professor Dwivedi has dealt with[9] some of the important features of *Leninämṛtm.* Another poet of outstanding merit, Paṇḍita Sivadatta Sarma Chaturvedi has composed two *Śatakakāvyas* namely *Lenin-śatakam* and *Kālamārka-śatakam.*[10]

In this century a minor poem entitled *Gorbachova-laharī* is composed by Rasik Patel of Navasari of Gujarat. Similarly Paṇḍita Digambara Mahapatra of Orissa has written two interesting works, one in prose, that is, *Päścätyasaṁskṛtam*[11] and other is *Russia-śatakam*[12] a century of verses only on Russia.

I also came to know that some Sanskrit scholars have attempted the work of

6. Shastri, Padma, *Leninämṛtam,* Visweswarananda Vaidika Sodhasamsthana, Sadhu Ashrama, Hoshiarpur, 1976.

   Prof. Rahasavihari Dwivedi has prepared a good study of this work. Since the original work is not available, Sanskrit references are taken from this work.

7. Tripathi, Radhavallabha, *op. cit.* p. 95.

8. Mishra, Rajendra, *"Modern Sanskrit Poetry", Wisdom in Indian Tradition,* Professor K.P. Jog Felicitation Volume, Pratibha Prakashan, Delhi, 2000, p. 118.

9. Dwivedi, Rahasavihari, *Sanskrita-mahākāvyon kā Samālocanātmaka Adhyayana* (from 1961-70 A.D.), New Bharatiya Book Corporation, Delhi, 2001, pp. 382-390.

10. Dwivedi, Rewaprasad, *Modern Sanskrit Poetry in Modern Sanskrit Literature : Tradition and Innovations,* Ed. by S.B. Raghunathacharya, Sahitya Akademy, New Delhi, 2002, p. 59.

11. *Päścätyasaṁskṛtam,* pub. by Umesh Mahapatra, Rourkela, Orissa, 2003.

12. See Footnote No. 5

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translation from Russian into Sanskrit. One of them is Dr. Bhagiratha Prashad Tripathy known as Vāgīśaśāstrī. This eminent scholar has translated seven stories of Tolstoy from Russian into Sanskrit.[13] The translation is a scholarly work and it is as good as the original composition. Difficult words are also explained under footnotes. The Sampurnananda Sanskrit University, Varanasi, has prescribed this work as a textbook. Dr. Vāgīśaśāstrī has received a special award by Uttar Pradesh Sanskrit Samsthan for this commendable work.

Besides the independent *Kāvyas,* there are also references to Russia and its important events in some *mahākāvyas.* One of such *mahākāvyas* is *Keralodaya*[14] composed by K.N. Ezhuthachan. The poet writes that the first socialist state under the leadership of the working class was established in Russia by Lenin and his followers after the October revolution in 1917.[15] The poet refers to the sudden change in the policy of the communist when Russia entered the war. The imperialist war became people's war.[16]

In spite of my best efforts I could not collect all published works of these modern Sanskrit writers. I could collect only three of them. So I have prepared a general study of these three works as the subject-matter of the present paper.

First, I present here some of the important features of the great epic *Leninām*ṛ*tam.* The author of the epic poem is Padmashastri of Rajasthan. The poem is a biographical one composed on the life-history of V.I. Lenin (1870-1924) who was the leader of Bolshevik revolution. The dimension of the poem is confined to 15 cantos, which comprehensively contain the distinctive features of Communism, the biographical details of this great leader, the geography of Russia and also the friendly relations existing between Russia and India. It is a representative work of this century exclusively written on the philosophy of communism in Sanskrit language for the first time. The objective of the poet is very clear in the introductory verse.[17]

The subject-matter is divided into fifteen cantos: 1. Outlines of communism 2. Beauty

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13. *Tolstoy-Kathā-saptakam,* Chowkhamba Vidyabhavan, Varanasi, 1907
14. Ezhuthachan, K.N., *Keralodayaḥ,* Pub. Poet himself, Kerala, 1977
15. रष्यामहाराज्यतलेऽतियत्नैर्लेनिनप्रभृत्युज्ज्वलसत्त्वबद्धिः।
उद्घाटिता कर्मकराधिकारा लोकादिमा कापि समाजनीतिः ॥ *Keralodayaḥ,* XXI. 94, p. 450
16. साम्राज्यपापिष्ठरणं प्रशस्तपुण्याध्वरोऽभूत्कथमेकरात्रे।
विवृण्वते स्माऽऽगमनस्य केचिन्महाद्भुतस्तब्धहृदे जनाय॥ *Keralodayaḥ,* XXI. 197, p. 474
17. रूसे जारकुशासनप्रमथनेनोन्मत्तभावान्विता
वीरा लेनिनदिष्टमार्गपथिका ये तत्यजुः स्वानसून्।
तेषां क्रान्तिकृतां विमुक्तिमनसां पादार्चनाहेतवे
सत्काव्याञ्जलिरेष भावसुरभिः प्रस्तूयते सादरम् ॥ *Leninām*ṛ*tam,* p. 1

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of Russia 3. Birth of Lenin 4. His Student-life 5. Imprisonment of Lenin in Siberia 6. Birth of the doctrine of Bolshevik 7. People's revolution 8. Victory of Bolshevik group 9. Lenin's inter-group struggle 10. Downfall of *jāratantra* 11. Coming of Lenin to Petrogad 12. Failure of July revolution 13. Lenin's Sovernity 14. Lenin's death 15. Russia-India relationship.

The characterization, delineation of sentiment, development of plot, the versified dialogues, the employment of dramatic techniques, development of patriotic spirit as per the need of the hour, poetic form that is given to a dry subject etc. are the sublime features of this *mahākāvya*. The style adopted by the poet is *Vaidarbhī*, which contains soft words, small compounds, lucid presentations and easy language. The poet has made use of appropriate metres necessary for proper expression of various sentiments. The judicious use of the metres along with proper delineation of emotions in an artistic manner no doubt enhances the merit of the poem. The poem has beautifully depicted the characters of all those persons who play a definite role in Russian politics and are associated with the hero of the long poem.

The poet has described the pathetic condition of Lenin's mother Mariya.[18] The lotus like face of Mariya, became brilliant by the rays of the Sun-Lenin, when she came to know about the conception but that luster immediately vanished because of her drinking of the water of poverty-ocean. The poet brings a good imagery of Mariya's miserable condition in the verse. He identifies Lenin with sun and creates a very good metaphor though it is very common in Sanskrit.

Another feature of the poem, which gives me pleasure is that the poet has brought into the real incidents like a historian in a natural way. In a verse the poet says that Lenin was a divine person[19] like an incarnation of Viṣṇu. He came down to earth like the lord Kṛṣṇa to help the poor people suffering from severe poverty.

As the main objective of the poet is to depict the noble character of this hero, he has taken care of the main things which have made his character so high, so noble and so outstanding. One of them is his supreme dedication for the country. The poet has depicted the work of his dedication in some verses.

There are very good *subhāṣita* type of sayings in the poem. An example[20] will be

18. गर्भगते लेनिनसूर्यरश्मौ प्रफुल्लिताऽभून्मुखपङ्कजश्रीः।
दारिद्र्यदुःखार्णवपानयोगान् मातुस्तदापीतमुखं बभूव ॥ *Ibid*, II. 3

19. गर्भस्थितेनास्य विवर्तनेन संसूचितं जारविवर्तनं च।
जरायुजातोऽपि जराविमुक्तः स निर्जरत्वं समवाप सद्यः ॥ *Ibid*, III. 12

20. क शक्तिहीनेन जनेन शुभ्रं यशो नृलोके समवाप्यते वै।
शक्त्या विना शान्तिप्रकल्पनापि सत्यं हि मिथ्या कथिता नृलोके ॥ *Ibid*, XI. 33

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sufficient for us to understand our poet's mind. What he says is that a weak man does not achieve anything in this world. He cannot get pure fame. Without power one cannot even imagine of peace. This reminds us the Upaniṣadic words *Uttiṣṭhata, jāgrata, prāpyavarān nibodhata, kṣurasyadhārāniśitāduratyayā durgam pathastat kavayo vadanti.*

In this great epic, the poet Padmashastri depicts systematically and artistically the life and work of the hero Lenin. The main sentiment of the poem is *Vīra* (heroic), that is, *yuddhavīra*,[21] one of the four varieties of *Vīrarasa*. Other sentiments like *karuṇa, śānta*, and *bhakti* are also delineated properly as subordinate ones in their proper contexts. The work fulfills all the requirements of a *mahākāvya*. It is a sublime contribution to modern Sanskrit literature and in need of an analytical study for better understanding of the mind and art of Padmashastri, a progressive poet of this century.

Now, I deal with the *Pāścātyasaṁskṛtam* - a prose work composed by Paṇḍitarāja Digambara Mahapatra of Orissa. The travelogue, the Sanskrit one of western counterpart, comprises poet's experiences that he has accumulated carefully while he was in Moscow as a visiting professor of Sanskrit being invited by the Maharṣi Maheśa Yogī Viśvavidyālaya. The poet has described the incidents that had happened and the problems he had faced during his stay in Russia. But he has not made only a simple narration of the tour. He properly expresses his deep concern over the issues of cultural and philosophical elements that flow as the undercurrent and form the basics of life of the people of both the countries. The present travelogue is a fresh design of simple prose in modern Sanskrit. Written in two parts, the book is a pleasant recollection of the sweet and profound experiences of the poet. Sri Mahapatra was invited for four months in 1995-96 by the Vedic Science foundation of Moscow to teach Yoga-Vedānta philosophy as well as Sanskrit to Russians. It is in this background that the work of Sri Mahapatra comprising his close impressions of Russia has an added significance.[22]

In his other work *Russia-śatakam*, the poet Mahapatra recaptures the indescribable beauty and greatness of Russian continent. He makes a fascinating description of all the beautiful things that he had seen in that country during his stay in Russia. The poet has glorified the tradition and culture of that country. He has tried to take the Sanskrit readers to an unknown world of Siberia and Tundra. The poetry of Sri Mahapatra successfully

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21. यदि मन्मृत्युना रूसे क्रान्तेः संस्फुरणं भवेत्।
सहस्रधा मरिष्येऽहं ध्रुवं देही विदह्यते ॥ *Ibid*, IV. 20

22. एते छात्राः संस्कृतस्य महत्त्वमवगच्छन्ति। मयापि पृष्ट्वा पृष्ट्वा ज्ञातं तत्। एतेषामयं विश्वासो यदिदं संस्कृतभाषा अतीव प्राचीना। अनया भाषया वेद-पुराण-दर्शनादीनि बहुमूल्यानि भारतीयशास्त्राणि लिखितानि। *Pāścātyasaṁskṛtam*, p. 31.

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refutes the misconception that Sanskrit paṇḍits are narrow-minded and fail to appreciate the achievements of other cultures. The *Russia-śatakam* is in fact a very appropriate tribute to the philosophy of liberty, fraternity, equity and to the glory of proletariat that is cultivated in Russia. Sri Mahapatra mainly aims at describing the greatness of the Russian leaders who have made some prominent mark and had made significant contribution in their respective fields. The poem begins with an auspicious prayer[23] addressed to the country Russia, which bespeaks poet's deep love for this country.

Moreover, the poet has described the dignity of labour that is honoured in that country. According to our poet Russia is a pious land of competent leaders. This is why people shine there in every sphere of life. The great leaders have been successful in extending the glory of their nation. The poet has described the geography of the Soviet nation. Colingard city is adjacent to the frontier of Japan in the east of Russia. In the west, Blodivastov city is adjacent to the frontier of Europe. The vast snow-white Tundra region is located nearer to the northern pole while the famous Amuru river is in the south. In this scenario, the vast continent Russia looks prominently beautiful. The people of Russia are very polished and have maintained their cultural traditions. They are restlessly making efforts for the upliftment of their own motherland. For their own cherished accomplishment, they have been paying respect to the manliness, which is the symbol of power of the people and have been labouring hard for proper development of the nation. India has always established cordial relation with Russia. Not only in the big cities but even in villages and rural areas, life styles of people have developed owing to massive scientific and technological progress. It is understood that people have been the owners of affluence and prosperity by virtue of ceaseless efforts and keen carefulness. It is very astonishing to visit Moscow, one of the great cities of Russia. What a magnificent city it is! It is wearing an inexplicable beauty. The multi-storied buildings of this city are very high and they look like touching the sky. The pavements are very wide and cleaned. Under this city many metro trains are plying round the clock.

The poet Mahapatra also sings the glory of Lenin. The great leader has got universal recognition as a legend and founder of Russia. He had great love for his countrymen as his own sons and had done very good works for their welfare. He is worshipped in his country as a God and is respected in the world. Irrespective of caste and gender, all people right from the child and old man appear adept in their own duty. The people of Russia are usually very clever and decisive. It is a matter of pleasure that these people through their good

23. यत्र श्री राजते भूयो विज्ञानधनसम्पदाम् ।
वन्दे तं रुषियादेशं ससम्मानमहं मुदा ॥ *Russiaśatakam*, Verse.1.

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behaviour and sweet talks fascinate the hearts of the visitors and appear to be their close relatives. Keeping good relation with the male members in each concern, women achieve also unexpected success. It means, there is no discrimination between women and men. Being impressed with the greatness of Russian Art, the poet has elaborated some features of fine arts and dance arts of Russia that are found on many stages of Art existing at various places of Moscow city. The people of Russia give importance to agriculture than any other thing. They know very well that the prosperity of the nation is dependent on agriculture. For all-round development of the nation, they, realizing the importance of agriculture, pay much more attention to the farmers and their labour. Russians possess interest too in martial arts and they are very skilful in that art.

Russia is very powerful today by virtue of scientific development and by its indigenous power. The scientists of the continent have reached several planets of the cosmic universe. Yuri Gagarin of Russia is the first astronaught to have circled the world on April 12th in 1980, and that incident had stunned the people of the whole world. R. Peregave has received universal reputation as a medical scientist. Ferodiv's name is written in golden letters as a skilled physical scientist. The history of Russia preserves the name of Mandeliv who was an expert in physical science. A seer of Russia by name Karolov has earned a good name as an expert in space science. Swetlana is considered to be a rare person in the world for her going to the space. Valentina Nikolaya Terescova had been to space and had shown wonderful brilliance in this direction.

The diversified culture of Russia is reflected on the customs, luxuries and dishes of the Russians. Russians have great love for their culture. The eminent poet has depicted various aspects of Russian culture in this work.

The Russian literature has a significant place among its counterparts. In the thick forest of Russian literature Leo Tolstoy has emerged as a powerful lion. The literary works of this great stalwart are highly appreciated by the great intellectuals of the world. Leo Tolstoy is immortal for his great book *'War and peace'*. Similarly Alexander Puskin is remembered by the people of Russia. Notwithstanding the fact that a rival enemy assasinated him, he is still survived in the countless hearts of the readers owing to his time-conquered literature. The Russian Art Gallery named after him is displaying the superiority of his works of literature.

The collected sculptures and paintings in the museums of Russia are extra-ordinary. The picture and statues in the form of art, craft, sculpture, oil-paintings and the portraits of great personalities, handmade wooden sculptures, metal statues on the road-sides, cross-roads, and sky-scrappers look lively like the original ones. The poet Mahapatra became overwhelmed while visiting the Art galleries. Karl Briullov (1799-1852) is the most famous

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artist in the field of Fine Arts and Figure-painting. Another great artist is Alexander Ivanov (1806-1858). Today one of his paintings - the appearance of Christ to the people, the canvas of which is very vast size of (540'' x 750'') is exhibited in the Moscow museum.

Mikhail Gorbachov who has given message for universal peace, has been remembered by the people of Russia as an honourable president of the Russian Republic.

Doc Vledimeer was a great seer of Russia. The slaves had named him as Kiban Russ. The slaves who were staying in Russia, had been converted into Christians renouncing the practice of worshipping God at the instigation of Kiban Rus. Earlier there was not a bit of odour of Christianism in Russia. The slaves of Russia were worshipping the sun, fire, wind and the nature as god like Hindus. Doc Vledimeer was the ruler of those slaves. He went to Greece and got training about the Christian religion and coming back to Russia propagated Christianism. He became famous by the nick name of Kiban Rus due to this fame as a persuader and propagator of the Christian religion in Russia. By his inspiration and powerful propagation, the slaves relinquished the worship of Lords and become Christians. Andrei Rublev was a talented artist who illustrated the mystery of life through paintings. His fantastic creation is an epitome of time and will be shining for ever as an image of affluent Russian aristocracy.

The poet has spared no pains in making this century poem lovable and enjoyable. The extra-ordinary vision of Sri Mahapatra has not left anything anywhere in Russia which is grand, which is beautiful, which bears some historical significance, which is popular as art and architecture and which is praiseworthy for standing as a token of magnanimous Russian culture.[24] Even the poet has enriched his work by furnishing minor details about the life style of Russian people, their attitude[25], their humanitarian spirit, their interests, their socio-cultural traits and dedications for the progress and prosperity of the nation. The poet has not forgotten to picturise the love and affection of Russian people that he has received during his stay in Russia. The friendliness, naturalness and humanism are well depicted by the poet

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24. किं वर्णयानि महतीं रुषियासुकीर्तिं
मूल्यं कलाकुशलतामथ पौरुषञ्च।
सङ्गीतचित्रमधिकारपदं च सर्वं
वर्वर्त्ति यत्प्रतिपदं रुषियाजनेषु॥ *Russiaśatakam*, verse 68, p. 42.

25. शिल्पप्रकल्पकृषिसंस्कृतिवित्त नीति–
स्थापत्यवैभवकलाकृतिषु च भूयान्।
नानाप्रयुक्तिगरिमा परिदृश्यतेऽद्य
देशेऽमिता निपुणता बत पुंस्त्वभाजाम्॥ *Ibid*, 84; p. 51

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Mahapatra who is known for his competence and creativity in the field of poetry.

After reading the work carefully I realised that the poet has made pertinent investigation for selecting and collecting necessary material for giving a life to his poem. The presentation of authentic facts collected duly from the original sources have created a special flavour and has enhanced the literary value of the poem more than that is normally expected from such works.

The poet has dealt with the topics namely Russian arts, agriculture, the efforts for world-peace, scientific and technological developments, advancement in war-technology, literature, natural beauty of the rivers, paintings, sculptures, political traditions of Russia, past glory of Russian culture, expertise of Astronauts, social revolution, heroism of Russians, fragrance of Siberia and others on which the poet has composed the verses in mellifluous style.[25] The poem is well-designed and well-divided into various sub-sections. Though it is a small work still it is very much important for the reason that Sanskrit readers will know more from this work about Russia.

The poet has expressed in his preface that he was extremely delighted to see Russia and her inhabitants who are hard working, intelligent, progressive and affectionate. The social, cultural and religious values of Russia have impressed the poet to a great extent. The poet is highly pleased with social manner of Russians who are conscientious and wise and therefore arrest the hearts of the visitors easily by their sweet and soft speeches endowed with natural love and affection. The grandeur of metro-cities like Moscow and Pravidensky has given an everlasting pleasure to the author of the poem. In this poem the poet has voiced for the extension of friendly relations between two countries. He is confident that a healthy relationship will grow further for the well-being of the people of both the countries.

The poet's heart has been overwhelmed with the natural beauty of the river Bolga that has unfolded her god-gifted beauty before him. The fantastic picture of this river gets a proper treatment in the hand of Paṇḍita Mahapatra who, like other eminent poets of classical Sanskrit literature, paints in words the manifold beauty of nature and aptly brings out her subtle nuances.

The poet observes Russia as a land of multi-colour, where the institutes, offices and business centres are attracting by their grandeur of artistic and architectural designs. The nature is living everywhere. The poet has expressed his pleasure to look at the progress of Russians in all the fields like agriculture, Industry, Culture, Commerce, Sculpture, Art and Architecture. It is a matter of great pleasure for our poet that other countries in the world

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are trying to follow the footsteps of Russia in that direction. Russia has earned a great name for the substantial efforts it has made for the well-being of the entire World.

Our tradition proclaims that *Śṛṅgārī cet kaviḥ*. The poem contains some romantic feelings. The poet Mahapatra has not missed to describe the beauty of Russian women in some beautiful verses which suggest the sense of freedom and liberation of women.[26] They have own the right of selecting their own husbands and that reflects an advanced culture of highly civilized society.

The poem is a product of the present time when the good poets are not trying to exhibit their knowledge by writing highly pedantic poetry. Their main aim is not to please the patrons and to impress the paṇḍits. Therefore the figures of speech which are an easy medium to serve this purpose are not given that much importance as we see in the classical works. The modern poets think that figure of speech is not an essential element of poetry and not an intrinsic requirement for it. The most important thing is sentiment, to which the figures of speech are nearly subservient. It is interesting to see that similes, metaphors, poetic fancies and corroborations are used in this poem.

It is well-known that metre is not only an accessory or conventional requirement of poetry, but it is a part of its perfection, for it provides the poetic spirit with the most natural way for its expression. Ever since man has been, all deep and sustained feeling has tended to express itself in rhythmical language and the deeper the feeling the more characteristic and decided the rhythm. No honest critic can ever deny the importance of the role played by metres in poetry. For it provides the aesthetic pleasure, which is the chief end of a poetic composition. The poet has intelligently used several metres, which help in the enjoyment of the poem. It is an additional quality of the poem. In addition to it, the poem is composed in simple style which can attract even non-Sanskrit readers.

From the above presentation it is very much clear that Sanskrit poets have depicted the image of Russia and its prominent leaders in an appreciable manner. They have glorified their contributions and have tried to popularize their works and achievements. Starting from the natural beauty of this continent, the Sanskrit poets of modern time have appreciated the attitude of the Russians, their work-culture, their love for the progress of the country, their philosophy of life, and their great heroes. By bringing to light the noble features of the characters of the great leaders like Lenin, Gorbachove and others, our Sanskrit poets have

26. केचित्स्वपन्ति सिकताशयनेऽङ्गनाभिः
प्रेम्णार्धनग्नतनुभिः सह सुन्दरीभिः।
मन्ये विभावसुकबोष्मकरप्रकाशै-
रुद्वैजयन्ति मदनस्य मनोरथं ते॥ *Ibid*, verse 51; p. 32.

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tried to inject those aspects in the minds of our young students who will be inspired and motivated to imitate the footprints of those leaders. The poets have indeed done a commendable job in glorifying the *vasudhaivakuṭumbakam* - culture of India, not being confined to the physical boundary of our country. They have proved that Sanskrit language and its literature is not only for India and Indians.

K.V. Sharma has classified the biographical literature under two headings, namely, the literature produced before the impact of western concepts and the literature from then up to modern times. He rightly remarks: "The writings of the early period were prone to the introduction of legendary accounts,exaggerations and parallelisms characteristic of classical Sanskrit and to be devotional and moralistic rather than objective and balanced. In tune with the thought of the times, the lives portrayed pertained primarily to the saints and the royalty. During the second period, when the norms of western biographical writing began to seep into India, its impact also began to be felt by the Sanskrit writer. For one thing, the vision of the Sanskritists and as a result he began to view men and matters in a more realistic perspective with a critical eye and an inquiring spirit. For another, the prevailing nationalist movement, too, had its effect on him. Thus, while he took up for portrayal prominent personalities from all walks of life, he also took pains to collect data in an objective manner, to form authentic biographies.[27] "All these poems whether small or big not only provide us with close and intimate pictures of the personages about whom they are written but also social, political, cultural and literary life of the age. Rising above the dry historical documents and panegyrics these poems have established themselves as a branch of creative literature which is no way a mean achievement. We should be proud of our poets-heroes".[28] The promises especially valuable in the context of creating *viśvabandhutva* feeling of universal brotherhood. All these works will be a source of knowledge for the new generation of poets and scholars of modern Sanskrit literature. I would like to conclude this essay with the following words of Rājaśekhara[29] : "कविवचनायत्ता लोकयात्रा । सा च निःश्रेयसमूलमि"ति महर्षयः । यदाहुः -

काव्यमय्यो गिरो यावच्चरन्ति विशदा भुवि ।
तावत्सारस्वतं स्थानं कविरासाद्य मोदते ॥

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STAGES OF DEVELOPMENT IN SHRI AUROBINDO'S "HUMAN CYCLE"

HARSIDDH M. JOSHI*

Shri Aurobindo's *'Human Cycle'* articulates the gradual and yet logical emergence of implicit vital, rational, human and spiritual qualities of the evolving world since antiquity to present times. Beginning from the Vedas passing through various phases of scriptural, institutional, cultural and vital stages, confronting oppositions such as Marxist Russian revolution and first world war, several stages of development of civilisation and culture have been conceived by Shri Aurobindo. As it is said in 'Introduction' of *'Hymns of Mystic Fire'* the ancient cultures have given us 'Symbolic' images of various Gods, Goddesses and supermundane truths. Symbolic, Typal, Conventional, Rational and Individual are gradual stages of development of ideas and truths of social values and culture. These stages are not serial but they are cyclical.

Antiquity and Human Development

It is known that since the material, vital and conscious development of living beings on the earth, so many ages have appeared on the march of advancing matter, life and mind such as Paleolithic, Neolithic, Neanderthal and Cro-magnon man taking millions and probably billions of years. However when vital life and psychological subjective awareness saturated then human consciousness became inward and introspective. In the becoming of human events, institutions and values, it is the subjective and psychological interpretation and understanding which play active role and contribute its content to objective development.

In ancient Vedic times the institution of marriage and work by division in society called 'caste' were regarded sacred. In their inception they were understood in their proper spirit as they stood as symbols of original truth. Marriage was performed by husband and wife by moving round the fire which stood for true aspiration and power of will which are psychological forces of individual mind and spirit. Similarly in case of work by division of human nature and society into classes of *Kṣatriyas, Vaiśyas* and *Śūdras,* its essential idea stood for subtle spirit and facilitation of work and service of society and Divine fulfilment at large. So long as these ideas and institutions stood as symbols, they retained, their purity

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and sanctity. However, as times passed they degenerated into their stereotypes. For instance, in its beginning the division of work was understood as mutual co-operation, help, service to society and expression of one's duty and personality. Even the work was exchanged, the work of *Brāhmaṇa* was allowed to be performed by *Kṣatriya* and that of *Vaiśya* by *Brāhmaṇa*. This was so in Vedic and Upanishadic times. However, as times passed the caste-system became very rigid and it was largely understood that the class of *Śūdra* was degenerated and lower one than the so-called *'Dvija'* and the system became 'conventional' with the result that the true symbol of the system was lost and society became lame and fractured in its true spirit and functioning.

Ancient truth of sacrifice, work and *mantra* became typal and conventional as human development locked the key and strength of true symbolic understanding and it gave rise to rigid morale, rule-generating code of conduct in the ways of *'Śramaṇa'* in fifth and sixth centuries B.C. as the doctrines of Panchsheela and non-violence. Conventional degeneration brought about a fall of the highest value of purity and sincerity of true self and heartening bliss. Egoistic clinging to ideas of the nation and national self delimited the notion of true subjectivity and brought on surface the distorted image of symbolic truth. Individual and society have each got distinct unity and self and there is interdependence for enhancing their vital interests and egoistic assertion. Individual, society and state are subject to mistake physical and vital appearances for the true unity of the self. Individual is the true pillar of society, source of truth and creativity.

Religion and False Subjectivity

Ritualistic religion, religious practice, religious institutions and their sectarian following have made adverse effect on the smooth working of scientific observation, truth and its logical reasoning. Renaissance in Europe made a giant stride in unravelling the truths of material, vital and related scientific objects. Institutional religion, religious beliefs and dogmatic practices opposed such discoveries by harassing and torturing scientists and thinkers who attempted objectivity in truth. Subjectivitiy in truth was not accepted easily by religious clergies and institutional heads. They opposed innovations in society, morals and understanding of truth by quoting scriptures and sacred norms. Conventional truth was opposed by rational and scientific inventions, discourse, objective methods and experimentation in matter and life.

As against false subjectivity there lies true subjectivity which points to true subjective experience and value of unity and consolidation. Truth of individual personality lies in its subjective mode of awareness and grasping the values of objectivity. Symbolic truth is the index of subjective turning of consciousness and inward understanding of the world. True

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subjectivism is natural for the discovery of truth as it is by subjective state of mind and self that individual makes its finding possible. Ego cannot be mistaken for the self and spirit. What is true for individual is true for society and the nation at large. At times certain nations take pride in having race as its own and typical nation-soul centred in that specific nation alone. This again is a grave error. It is in total perspective and unity of the world that it can find true harmony. It is an instance of false subjectivism wherein soul has been identified with specific race and nation in erroneous way. It is false to believe that personal assertion of nation can bring about freedom and unity. False type of individuality gives rise to wrong pride in racism, misconceived nation-soul and distorted self.

II

It is owing to such misdirection that reason gives rise to scientific observation, experimentation and ideas analysed, explicated and put to test for their truth. It is natural that turn towards individualism from conventionalism moves to scrutiny and subjective examination concealed from perceptual objectivity. It is difference and disagreement which lead to dogmatic adherence to creed and sect in religious establishment. Rational inquiry is averse to dogmatic presupposition in social and traditional beliefs. Scientific experimentation and rational analysis are requisite tools of discovery of truth and intellectual integrity. However, reason fails ultimately in governing the vital and moral forces directing human life and personality.

Civilisation and true value

Greece and Rome built magnificent civilisation and culture on the basis of physical, vital and moral values but in remote ladder of development, they failed as they could not cope with subtle spiritual stages of individual progress and collective psychic consolidation of self. Truth, Beauty and Goodness are indeed cherished values of human life but when their roots are sought in Godhead and subtle spirit, they require greater sincerity, concentration and purification of mind and greater self. As there is an ascent in achievement of quality and value enriching human excellence, there is the need of consolidation of such values by the principle of integration by the centre of experience. Such a centre of experience is the Psychic being which is the representative of the Divine in human consciousness. Its real presence brings true awareness of values in human behaviour and personality. In order to keep pace between ascent and descent of development of true value in individual and society, its psychic quality and centre of consciousness are required to be concentrated and related with diverse activities.

Ideal law of social development is to lay down harmonious system of social rhythm, dynamism and psychological interaction with a view to keeping human personality integral

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and comprehensive. This is why Shri Aurbindo describes the activities of reason and faculty of reasoning into three stages as infra-rational, rational and supra-rational. As reason is limited to intellectual and mental analysis and thinking its governance lacks in comprehension and height. Besides thought, there are will and affective activity which prescribe and enjoy vital and bodily modes and thought being a spectator and static fails to restrict them. Family, society and nation are a labyrinth sustaining the vital, intellectual and moral development of individual personaltiy. Family satisfies the instinct of possession, reproduction and life-progression. Society sustains the exchange of communication, vital instincts of aggregate and protection. Nation directs the aims of unity and identity with collective living and egoistic attribution. True aim of human development is to grow into divine communion, Godhead and sublime state of identity. It is the ultimate joy of living and beautitude that generate the movement of human individuality and social organism.

Civilisation and barbarism are intances of inadequate cultivation of rational and conscious self in search of enlightenment and value. It is possible to develop physical, vital and social qualities and earn the name of civilisation. However it is not more than barbaric condition of human growth. It is possible to develop spartan civilisation without the growth of justice, compassion and seeing of truth. Civilisation may bring forth naturalism and materialism as principles of its development and yet be devoid of true culture. When barbarians invaded early Rome, they had developed physical, vital and natural strength and quality of life within them. But they had no moral and truly social quality of virtue and dynamic interaction within them. Shri Aurobindo says, "The vital part of the being is an element in the integral human existence as much as the physical part; it has its place but must not exceed its place. A full and well-appointed life is desirable for man living in society, but on condition that it is also a true and beautiful life. Neither the body nor the life exist for their own sake, but as vehicle and instrument of good higher than their own. They must be subordinated to the superior needs of the mental being, chastened and purified by a greater law of truth, goodness and beauty before they can take their proper place in the intergral of human perfection."[1]

Barbarism and true culture

Those civilisations which could not attain the height of spirituality still remained at the level of barbaric stage and they showed the signs of degeneration. One who is limited to the level of body and life is certainly a barbarian as there is no aspiration in such being to grow intellectually, socially and emotionally within and there is cultural vacuum as there is absence of proper consciousness. In this way there are many societies which are 'semi-civilised'. If one looks back from present scientific era towards past those superstitious ages

1. *Human Cycle* : Shri Aurobindo : pp. 104-105.

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would be regarded as dark, backward and ignorant. How can one judge a civilisation as philistine ? At certain stage one would think that mind and intellect are the proper levels of achievement for civilised person to be called so. However mind and intelligence are not sufficient in themselves. There are educational, aesthetic, moral and volitional values which require sincere effort on the part of human individual and so long as these values are not attained, country cannot be called cultured.

One can just think the struggle the civilised people have undergone to reach at the stage of Renaissance in art, science, philosophy, music, sculpture and literature. In entire European era of progress, several thinkers, artists, scientists, musicians and writers grew to articulate new ideas, discoveries, paintings and several other new carvings. Similarly in the field of moral, religious and spiritual values, there arose a galaxy of thinkers, poets and philosophers to lay down the print of these values. After the renaissance, there was struggle for freedom and equality during French Revolution. This is again 'Curve of Reason' which culminated in the age of brotherhood and unity of the world. Besides liberty, people demanded certain other values which were not easily attainable by people and state at large with the result that there arose long drawn conflict between people and state in different parts of the world. Just as in ancient times there was discrimination between Theists and Heathen, Jews and Gentiles, similarly there arose a large gap between workers and bareaucrates, proletarians and Bourgeoisie, employers and employees. Reason as logical and theoretical weapon attempted to scrutinise scientific and philosophical disciplines of knowledge. In that field it could not ascend vertical height of true knowledge of Reality and experience. However practical reason attempted to move towards horizontal level and attempted to bring about harmony and equality among several classes of people.

III

At times individual and rational stages of development combine with each other to give momentum to advance in the ideals meant by mental individual. 'The present age of mankind may be characterised from the point of view of a graded psychological evolution of the race as a more and more rapidly accelerated attempt to discover and work out the right principle and secure foundations of a rational system in society. The modern age has resolved itself into a constant series of radical progressions. 'Modern age desires freedom as well as equality in order to build up healthy relationship with the masses as well as the state. Democracy and its social as well as moral basis stand upon the ideal of freedom and individuality. On the other hand socialism stands upon the ideal of equality. There are different orders of equality such as social, economic and cultural. Political theorists attempt to bring about a middle road between the ideals of equality and freedom by pointing out moderate and restricted freedom. So long as state does not loosen its hold upon power and

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power greeding groups in society, it is not possible to allow total freedom for individual. This would jeopardise the machinery of the state.

Rational Stage and Socialism

Democratic socialism is a middle course adopted in contemporary times for forging middle way for reconciling the ideal of equality and liberty which are *prima facie* irreconciliable. It is said, "Equality like individualistic liberty may turn out to be not a panacea but an obstacle in the way of the best management and control of life by the collective reason and will of the community."[2] On the other hand Totalitarianism attempted to curb them altogether in order to impose the ideas of welfare for the proletariast in the state. Marxist system of socialism led Soviet Russia to conceive represssion and regimentation for terminating the conflict between classes in society and think of rule by proletariat culminating into state of Anarchy where ultimately the state is supposed to wither away. This is supposed to be the end of social reason, gospel and aim of total life for collectivist society.

The above remedy is worse as it denied freedom to the individual and strangles moral and spiritual values. Dictatorship of the proletariat is supposed to be achieved by any fair or foul means. In this context, Shri Aurobindo says, "In Russia, the Marxist system of Socialism has been turned almost into a gospel. Originally a rationalistic system worked out by a logical thinker and discoverer and systematiser of ideas, it has been transformed by the peculiar turn of the Russian mind into something like a social religion, a collectivist mystique, an inviolable body of doctrines with all denial or departure treated as a punishable heresy, a social cult enforced by the intolerant piety and enthusiasm of a converted people."[3]

It can be observed that standardisation and conventionalism which distort the original symbolic truth further misconceive the rational truth and curb the core of individuality and collective value of unity and brotherhood. The original 'trinity' of freedom, equality and brotherhood is thus denied and the curve of rational age is thus proving its deathknell. It is called an anarchist state by Soviet socialists. However there is doubt whether it would bring about harmony and law-abiding citizens on its own. Without the awareness of moral and spiritual values this is not possible and to awaken self-knowledge and discipline among them, freedom and equality need to be kindled in them. In the end of the curve of Reason, Shri Aurobindo says, "It is sure to stumble over a discrepancy between its set ideas and the actual facts of human nature; for it ignores the complexity of man's being and all that their complexity means. And especially, it ignores the soul of man and its supreme need of freedom, of the control also of his lower members, no doubt, - for that is part of the total

2. *Human Cycle* : Shri Aurobindo : pp. 273
3. *Ibid*, pp. 276

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freedom, towards which he is struggling, - but for a growing self-control, not a mechanical regulation by the mind and will of others. Obedience too is a part of its perfection, but a free and natural obedience to a true guiding power and not to a mechanised government and rule. The collective being is a fact; all mankind may be regarded as a collective being; but this being is a soul and life, not merely a mind or a body."[4]

Reason and Spirituality

Human individual consists of not mere mind and body but he exceeds his mental being by higher powers of intelligence, spirit and integral being. Socialism and Democratic Socialism ignore the spirital truth of human integral being. The core of individuality of the spiritual truth and all other truths are its intrinsic parts. Human reason is supposed to perceive and collect these aspects of spiritual truth. However it fails in its function. It is not capable of consolidation of several contents of integral being and truth. As regards the office and work of truth, Shri Aurobindo observes, "The business of reason is intermediate; it is to observe and understand this life by the inelligence and discover for it the direction in which it is going and the laws of its self-development on the way. In order that it may do its office, it is obliged to adopt temporarily fixed view-points none of which is more than partially true and to systems none of which can really stand as the final expression of the integral truth of things. The integral truth of things is truth not of the reason but of the spirit."[5]

IV

Stages of development reaching rational governance of life and human individuality fall short of comprehension and integrality as reason is not able to marshal forces of life and set them totally disciplined. The nature and function of reason is contrary to that of life with the result that it is incomplete in adequately controlling and guiding life in its multifarious expressions and activities. "The reason mechanises in order to arrive at fixity of conduct and practice amid the fluidity of things; but while mechanism is a sufficient principle in dealing with physical forces, because it is in harmony with the law or *dharma* of physical Nature, it can never truly succeed in dealing with conscious life, because there is contrary to the law of life, its highest *dharma*. While, then, the attempt at a rational ordering of society is an advance upon the comparative immobility and slow subconscient or half-conscient evolution of infra-rational societies and the confusedly mixed movement of semi-rational societies, it can never arrive at perfection by its own methods, because reason is neither the principle of life, nor can it be its last, supreme and sufficient principle."[6]

4. *Human Cycle* : Shri Aurobindo : pp. 281-282
5. *Ibid* : pp.287-288
6. *Ibid* : pp.288-289

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Liberty and Equality

Ideals of 'Liberty, Equality and Fraternity' have inspired people at large to revolt against the then state and liberty meant for them liberation from the chains imposed by the rulers upon them. However, such freedom without true sense of equality is a chimera. At the same time equality with the sense of brotherhood is not feasible. Brotherhood implies true kinship, love and sense of sacrifice. When French revolution took place and Napoleon took leadership, he fought for the poor, deprived and harassed persons but he grabbed power and attempted to win over other countries and possess other peoples and races. The vital force which was powerful in ancient Macedon when Alexander conquered many countries and came upto Punjab in India has been seen again in Napoleon and he came upto Russia till he failed there and his dream of devouring the entire Europe was shattered. In the development of human individual and collectivity vital urge cannot grow without moral and spiritual integration. Mankind has shown during its advance vital exuberance of power and strength in battles and war and such warriors have shown little regard for peace and harmony. Present time is the most opportune time for turning to integral spirituality for the entire mankind.

In order that humanity turns to spirituality, there are certain conditions shown for its coming. It is said, "A change of this kind, the change from the mental and vital to the spiritual order of life, must necessarily be accomplished in the individual and in a great number of individuals before it can lay any effective hold upon the community. The spirit in humanity discovers, develops, builds into form in the individual man : it is through the progressive and formative individual that it offers the discovery of a new self-creation to the mind of the race. It is only through the individual mind that the mass can arrive at a clean knowledge and creation of the thing it held in its subconscient itself."[7]

Previously religion and religious practices were held to be the remedy to social, cultural, developmental problems and evils. However religion, religious beliefs, ceremonies and superstitions cannot solve problems of individual, society and existential problems. It is true that religion and life are intimately related. But religion as sect, belief, flag and institution has become obsolete and its place should be properly held to be true spirituality. There is a distinction between religion and 'Religiosity' or religious consciousness which is inward psychic entity, experience and being which are expressions of the Divine. Shri Aurobindo in last three chapters of 'Human Cycle' brings out the spiritual aim of life. Advent of the spiritual age in which he urges individual to prepare for inward life, cultivate true relationship between society and the masses, transform physical, vital and mental states of

7. *Human Cycle* : Shri Aurobindo : pp. 330

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one's personality for ascent towards spiritual life and identity with Divine consciousness. In this context Shri Aurobindo says "If the spiritual change of which we have been speaking is to be effected, it must unite two conditions which have to be simultaneously satisfied but are most difficult to bring together. There must be the individual and the individuals who are able to see, to develop to recreate themselves in the image of the spirit and to communicate both their ideas and its power to the mass. And there must be at the same time a mass, a society, a communal mind or at the least the consciousness of a group-body, the possibility of a group-soul which is capable of receiving and effectively assimilating, ready to follow and effectively arrive, not compelled by its own inherent deficiencies, its defect of preparation to stop on the way or fall back before the decisive change is made. Such a simultaneity has never happened, although the appearance of it has sometimes been created by the ardour of a moment. That the combination must happen some day is a certainty, but none can tell how many attempts will have to be made and how many sediments of spiritual experiments will have to be accumulated in the subconscient mentality of the communal human being before the soil is ready."[8]

V

Aim of Human Life

The above ideas may become strong in mind and person may fall short of true spirituality and transformation for mental understanding and subjective change may not fulfil the required task. There is subjective aspect of each of our level of pesonality. However, they do not amount to spirituality. To become spiritual one has to become psychic in temperament and experience. Then total mass is required to become psychic. In the quest of true solution of present problems man has just forgotten the key to present complexity, the acuteness of the disease and the extent to which science and technology can be relied upon in helping welfare of mankind. Shri Aurobindo has said that "Civilisation has created many more problems than it can solve, has multiplied excessive needs and desires the satisfaction of which it has not sufficient vital force to sustain, has developed a jungle of claims and artificial instincts in the midst of which life loses its way and has no longer any sight of its aim."[9] God is the centre of the human search of truth, subjectivity and psychic experience. Besides God it is the freedom which is *raison detre* of human activity and then unity which can guarantee the objects of quest. As Shri Aurobindo says, "When man is able to see God and to possess him, then he will know real freedom and arrive at real unity,

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8. *Human Cycle* : Shri Aurobindo : pp. 333-334
9. *Ibid* : pp. 300

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never otherwise. And God is only waiting to be known, while man seeks for him everywhere and creates images of the Divine, but all the while truly finds, effectively erects and worships images only of his mind-ego and life-ego. When ego-pivot is abandoned and this ego-hunt ceases, then man gets his first real chance of achieving spirituality in his inner and outer life. It will not be enough, but it will be a commencement, a true gate and not a blind entrance."[10]

10. *Human Cycle* : Shri Aurobindo : pp. 303-304
All references are from *'Human Cycle'* along with *'Ideal of Human Unity and War and Self-determinantion'*, Vol. IX. Published by Shri Aurobindo International Centre of Education. Shri Aurobindo Ashram, Pondicherry, 1962.

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वाजपेयी कृष्णदत्तः भारतीय वस्तुकला के विकास में जैनधर्म का योगदान
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जैन रंजना : आदर्श और आत्मा
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वर्ष १५, अङ्क ३-४ जुलाई-दिसम्बर २००३

युगप्रधानचारित्रचक्रवर्ती आचार्यश्री शान्तिसागर-विशेषांक

मुनिराज विद्यानन्द : मूल-महामन्त्र
जैन सत्यप्रकाश : संयम वर्ष
भारिल्ल हुकुमचन्द : एक नये युग का आरम्भ
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સોની રમણ : આગવું પદ્ધતિશાસ્ત્ર ને વૈચારિક વિશદતા (જયંત કોઠારીની વિવેચના : કેટલાંક નિરીક્ષણો)

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शर्मा अरुणा : नारीप्रतिष्ठा में संस्कृतवाङ्मय का योगदान

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शर्मा अरुन्धती : महिला आरक्षण

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दूबे राजीव : कल्चूरी कालीन भू-राजस्व व्यवस्था

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देवांगन रूद्रमणि : संक्षिप्त रामचरितमानस-गान
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संविद्, भारतीयविद्याभवनस्य संस्कृत त्रैमासिकी पत्रिका, भारतीयविद्याभवनम्, कुलपतिमुंशीमार्गः, मुंबई - ४०० ००.

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पण्डा रवीन्द्रकुमारः : प्रभो! समस्तं तव देव! सर्जनम्
रेणापुरकरः हरिश्चन्द्रः : गूर्जरे महाभूकम्पलहरी
पाण्डेयः व्यासप्रसादः : पाणिनीयं सर्वशास्त्रोपकारकम्
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બ્રહ્મચારી ઉષા : 'જીવદયાનો છંદ' એક અનોખી જૈન કૃતિ
પલાણ નરોત્તમ : પોરબંદર

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લેખકોને :

૧. પાનની એક જ બાજુએ, ટાઈપ અથવા કૉમ્પ્યુટરમાં તૈયાર કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ/કૉમ્પ્યુટર નકલમાં ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડાગીકોશ પ્રમાણે જોડાણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨. લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ, પૃષ્ઠ એ ક્રમ જાળવવો જરૂરી છે.

૩. 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કૉપીરાઈટ મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪. સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫. પાદટીપોનો ક્રમ સળંગ રાખી જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

સંપાદક : **મુકુંદ લાલજી વાડેકર**

વર્ષમાં ચાર અંક બહાર પડે છે - વસંતપંચમી અંક, અક્ષયતૃતીયા અંક, જન્માષ્ટમી અંક, અને દીપોત્સવી અંક

લવાજમ :

- ભારતમાં ..... રૂા. ૪૦.૦૦ (ટપાલ ખર્ચ સાથે)
- પરદેશમાં ..... યુનાઈટેડ સ્ટેટ્સ ઑફ અમેરિકા માટે ..... ૧૨.૦૦ ડૉલર (ટપાલ ખર્ચ સાથે)
- યુરોપ અને અન્ય દેશો માટે ..... પૌ. ૭.૦૦ (ટપાલ ખર્ચ સાથે)

આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમ વર્ષ જાન્યુઆરીથી ડિસેમ્બર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું.

નિયામકશ્રી, પ્રાચ્યવિદ્યામંદિર,
મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ,
વડોદરા - ૩૯૦ ૦૦૧.

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાત આપવા માટે લખો

સંપાદક, 'સ્વાધ્યાય',
પ્રાચ્યવિદ્યામંદિર, મ.સ. વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ, વડોદરા - ૩૯૦ ૦૦૧.

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OBITUARY

Prof. Dr. Anant Ganesh Javadekar

With the sad and sudden demise of Prof. Dr. Anant Ganesh Javadekar on 22nd December, 2004 at the age of 85, the scholarly world of Indology, especially Indian Philosophy has lost a veteran and profound scholar of International repute. Born in a Maharastriyan Karhade Brahmin family in 1919, Prof. Javadekar had his M.A. degree from Allahabad and B.A., Ph.D. and D. Lit. degrees from the Bombay University. It is quite noteworthy that he has been the only D.Lit. Degree-holder of the Bombay University in the field of Philosophy. Thus, his educational career was quite brilliant and outstanding.

PROF. A.G. JAVADEKAR
(1919-2004)

After serving as a lecturer in Philosophy at S.P. College, Pune, for about five years during 1942-1947, he came to Baroda and became a lecturer at the then Baroda College (1947-1949). After establishment of the Maharaja Sayajirao University, he became Senior lecturer (1949-1958) and rose to higher positions continuously like Reader, Head of the Department of Philosophy (1958-1966) and Professor and Head (1966-1979). He also held the prestigious position of the Dean of the Faculty of Arts during 1975-1977 and retired from the University services in 1976 at the age of 60, on the date of his superannuation.

He has to his credit 5 books rendering his special and distinctive contributions to the field of Philosophy. *Approach to Reality* (1957), *Axionoetics-Valuational Theory of Knowledge* (1965), *Ādi-Śaṅkara-The Savour of Mankind* (both in English and Marathi), *Samartha Rāmadāsa - Jīvana āṇi kārya* (in Marathi, 1982), *Jñānaprāmāṇyāce Mūlyātmaka ālocana* (in Marathi) - these are the titles of his world famous books on Philosophy. More than 250 research papers/articles from his pen, written in English, Hindi, Marathi, Gujarati and even Sanskrit have been published in the Journals throughout India and abroad. He was also editor of the *'Journal of the M.S. University of Baroda'* (Humanities number). He has been co-editor and contributor for several encyclopaedias and Journals and Quarterlies like - *Dārśanika (Traimāsika), Marathi-tattvajñāna Viśvakośa* (in three volumes), *Sahavicāra,*

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Study of Indian History and Culture (18 volumes) (both in English and Marathi), *Indian Philosophical Quarterly, Parāmarśa* etc. He has also frequently contributed learned articles on philosophy to various issues of the *Journal of Oriental Institute*, Baroda and reviewed books with critical acumen. His distinguished contribution to the field of Philosophy was in the form of special speculations on the topics like - Sociology of Knowledge, Ethics and Axiology of Knowledge, Philosophy of Ecology, Philosophy of God, *Vedānta*, especially *Śaṅkaravedānta, Dharma* - as ecology, the *Bhagavadgītā*, superiority of woman. He has successfully guided more than 20 students for their Ph.D. degrees. He has been very active in his field and not only attended and contributed papers and novel theories at the various sessions of *Indian Philosophical Congress*, held at different places, but also held respectable positions as the President, Sectional President, Local Secretary, President of the Session etc. He also adorned similar reputed positions in different sessions of the *Akhila Bhāratīya Darśana Pariṣad*, the *Gujarat Tattvajñāna Pariṣad and the Māhārāṣṭra Tattvajñāna Pariṣad*. He was really a very good teacher. He was well-versed in Sanskrit also and used to quote several Sanskrit texts of Indian Philosophy during his lectures. This writer was fortunate to learn Indian Philosophy under him. He had the opportunity to patiently listen to his flowing lectures, interspersed with philosophical speculations in his own uncommon style, while sitting beside this Professor in a very special room of the Faculty of Arts, M.S. University of Baroda, which was sanctified by the great philosopher and mystic Shri Aurovindo, when he was a Professor of Philosophy in the then Baroda College.

Prof. Javadekar was associated with various social, religious and cultural associations and held distinguished positions as a founder-member, President, Organizer etc. Some associations of Baroda like *Sahavicāriṇī Sabhā, Marāthī Vāṅmaya Pariṣad, Karhāḍe Brāhmaṇa Saṅgha, Paścima Vibhāga Mahārāṣṭra Maṇḍala, Viśva Hindu Pariṣad, Rāṣṭriya Svayaṁsevaka Saṅgha, Pt. Jagannātha Padeśāstrī Smāraka Trust*, Baroda Amateurs club etc. He delivered religious and philosophical lectures not only at the various organizations in Vadodara, but at different Colleges, Universities, religious places in India and Shrilanka.

It is also remarkable that this Professor and a philosopher/researcher had fortune to get himself associated with and receive spiritual advice and grace from the great saints like - P.P. Vamanrao Gulavani Maharaja, Rav Saheb Pimpal Khare, Guruvarya Pracarya S.V. and Sonopant Dandekar, P.P. Shri Dattamaharaja Kavishvar, P.P. Anandamayi Ma, P.P. Babamaharaja Arvikar, P.P. Jagannath Padeshastri, P.P. Dattamaharaja Sapre Guruji. It is even more important that he had an opportunity to learn under Gurudev Dr. R.D. Ranade, an outstanding philosopher at Allahabad, during his post-graduate studies.

A Felicitation Volume in his honour entitled "Reality, Knowledge and Value" was

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published from Delhi and was released at the Diamond Jubilee Session of Indian Philosophical Congress at Hydrabad in 1985.

By leaving this mortal body by this departed soul, on the auspicious day of the *Gītājayantī*, there is no doubt an irretrievable loss to the Indological and Philosophical world. May God bless him with *sadgati* and give his relatives, the patience to endure this sudden shock.

Oriental Institute,
The M.S. University of Baroda,
Vadodara

M.L. Wadekar

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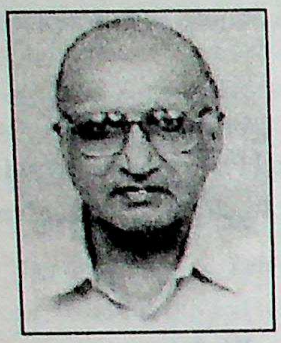

PROF. H.M. JOSHI
(1934-2004)

Prof. Dr. Harsiddha M. Joshi

The sad and unexpected news of passing away of Prof. Harsiddha M. Joshi (1934-2004) on November 30th was received with shock and grief. Till end Prof. Joshi remained active and stable in health but succumbed to a massive heart attack suddenly. It was difficult to believe this for the time but one is helpless when it is God's will. The Philosophy Department at the M. S. University, where he served as Head and Professor of the Department for long, had organized Unesco declared 'Philosophy Day' the other day (1.12.04) early morning. It was an interfaith dialogue meeting, presided over by the Honourable Vice-Chancellor and attended by large gathering of staff and students of the Department and the Faculty at large. The stunned meeting condoled the sudden demise of Prof. Joshi and paid homage to his memory as connected with the Department.

Born in the family of the Freedom fighter and the first Speaker of the Saurashtra Assembly, the late Shri Maganlal Joshi, the late Shri Harsiddhabhai was the youngest of the sibling group. He graduated from the Wilson College, Bombay in 1955, studied post-graduation at Rajkot and obtained law degree from Surat as well in 1958. In the same year, he joined Gujarat Educational Services and served a long stint by working first at Shamaldas College - Bhavnagar, D.K.V. College - Jamnagar, M.N. College - Visnagar, Gujarat College - Ahmedabad and climaxing to class one Professor and Head, Department of Philosophy at Dharmendra College, Rajkot. Resigning from the Government job in 1982, Prof. Joshi joined the Philosophy Department at the M. S. University of Baroda, first as Reader, and soon became the Professor. After retiring in 1994, Prof. Joshi worked as a Research fellow (UGC) at S.P. University, Vallabha-Vidyanagar and this was to be followed by rising to the top position as Vice-Chancellor, Saurashtra University, Rajkot from 1996-1999.

Along with this bright career in educational field, Prof. Joshi was equally dynamic in the fields of research, extension of knowledge and publications. Prof. Joshi obtained Ph.D. on *'Nature of Mind - a Philosophico and Psychological Study'* under the guidance of Prof. A.G. Javadekar, former Head of the Department of Philosophy at the M.S. University of Baroda. The stated work was later published by the Saurashtra University, Rajkot in 1970. Around ten scholars received their Ph.D. degrees under the guidance of Prof. H.M. Joshi. Prof. Joshi continued to present academic papers at All India Philosophical Congress, Akhil Bhartiya Darshan Parishad, Gujarat - Tattvajnana Parishad althrough and used to publish

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popular articles in leading monthlies of Gujarat such as *Akhand Anand, Navneet-Samarpana*, educational bulletins etc. as also in the *Journal of the Oriental Institute* and *Svadhyaya*. Prof. Joshi gave lectures in many Universities in India and visited Briton (U.K.) in 1988 and Boston (USA) as a member of Indian delegation and presented his research papers. For years, Prof. Joshi remained a governing council member of I.C.P.R., New Delhi.

The main philosophical books by Prof. Joshi are *Metaphysics* (1973), *Philosophy of Husserl* (1986), *Philosophy of K.C. Bhattacharya* (1990), *Tao Religion* (1991), *Traditional and Contemporary Ethics* (2002), *Problems of Moral Philosophy* (2004) etc. His latest book on *'Pleṭonā Keṭalāka Saṁvādo'* in Gujarati is published by the Sayaji Sahityamala of the Oriental Institute, M. S. University of Baroda. Till end, Prof. Joshi was working on 'F.H. Bradley and Shri Aurobindo' as a part of UGC research project.

The passing away of such a scholar and a disciplined man is really a loss to all of us. Especially Gujarat has lost a studious and a sincere person. He was a sparse speaking man and tender in all his dealings. May his soul realise still more higher and higher steps of spiritual growth.

Nitin J. Vyas

Deptt. of Philosophy,
The M.S. University of Baroda,
Vadodara

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REVIEWS

***Āṇaṁdā (Ānanda-gītā) of Ānandatilaka*, Edited with Hindi Translation by Harivallabh Bhayani and Dr. (Mrs.) Pritam Singhvi, Parshva Foundation Series No. 6, p. 24, Price : Rs. 20/-.**

An excellent book of Apabhraṃśa songs in the *Dohā* metre. This small book of 43 verses gives a very nice idea about the relation of *Ātman* and *Paramātman* and the way of reaching *Paramātman*. So though small it has its own religio-philosophical significance and it is composed in simple easy language mostly devoid of technical terms. The author's deep knowledge of Jain religion and philosophy is quite evident. Composed most probably in the latter half of the 13th century, it is highly influenced by Rāmasiṃha Muni's *Dohā-pāhuḍa*. The learned editors and the publisher deserve our congratulations for bringing out such a carefully prepared edition.

'Vareṇyam', 69 Maneesha, J.P. Road,
Vadodara 390 020.

Jayant P. Thaker

***Dohā-pāhuḍa of Rāmasiṁha Muni* (Restored Text with Sanskrit *Chāyā* and Gujarati Translation) Ed. by H.C. Bhayani, R.M. Shah and Dr. Pritam Singhvi; Parshva Foundation Series No. 7, pp. 13 + 74, Price : Rs. 50/-.**

A Jain Apabhraṃśa work of the spiritual and didactic tradition.

Pāhuḍa-dohā was published in 1933 by Hiralal Jain. The language of his edition appears to have been considerably modernised. In the present edition the original *Apabhramśa* language has been restored with the help of other materials. C. Caillat has suggested some emendations and corrections, which have been adopted in the Gujarati translation. In the Introduction a table showing verses of the present text common to some other Jain and non-Jain texts is furnished.

The Apabhraṁśa *Dohās* with Sanskrit *Chāyā* below each have been furnished first. The total no. of *Dohās* is 211. Thereafter the Gujarati translation is given. Then follows an Index of the 1st *Pādas* of the *Dohās* and finally are furnished very important and useful

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notes, which indeed enhance the value of the work. The editors and the publisher deserve our hearty congratulations for bringing out such an excellent work of ancient tradition.

'Vareṇyam', 69 Maneesha, J.P. Road,
Vadodara 390 020.

Jayant P. Thaker

Vaidikatva in Indian Philosophy and Religion, **Ed. Dr. S. G. Mudgal, Pub. AARSH, Akshardham, Gandhinagar - 382020, 1996, pp. 13+194, Price : Rs. 90/-**

The AARSH (= Akshardham Centre for Applied Research in Social Harmony) is a vital section of Akshardham with focus on ideals of Bhagawan Svaminarayana (Blessings). It endeavours, as its name implies, earnestly to promote social harmony by taking up appropriate projects. One such project was to find out the degree of harmony or unanimity about the "*vaidikatva* in the colourful mosaic of Hindu *Sampradāyas* and philosophies". (Publisher's note). This small book is a collection of articles (published as "AARSH-Two"), by the well-known scholars in the field of *vaidikatva* (Preface) presented at the seminar on the theme of the "concept of *Vaidikatva*" on March 24-26, 1995. It is well-known that "all *āstika Hindu sampradāyas* share a large degree of 'Harmony'. One of their core principles is the acceptance of the Vedas", observes Shastri Narayana Swamidasa - Pramukh Swami Maharaj-in his 'Blessings' to this booklet. They call themselves as "Vedic" *(Vaidika).* Dr. K.K.A. Venkatachari, the then Director, and Swami Shrutiprakash enunciated certain norms *(vide* publisher's note) to ascertain the *vaidikatva* of various *sampradāyas.* This note under the title "हिन्दुधर्मसम्प्रदायेषु दर्शनिषु च वैदिकत्वम्" is published here as article No. 1 and its English rendering by Dr. S.N. Patil as "*Vaidikatva* in Indian Philosophy and Religion : What does it stand for ?" is published here as article No. 2. The other articles appearing in this booklet are as under :

3. T.N. Dharmadhikari : The concept of *Vaidika.*
4. S.S. Antarkar : Who is *Vaidika* ?
5. E.A. Solomon : How far is *Kevalādvaita Vedānta* based on the Vedas ?
6. M.D. Paradkar : Vedas and *Advaita.*
7. D. Prahaladachar : Vedas and *Dvaita Vedānta*
8. R.J. Bhatt : Vallabhāchārya and his Vedic Heritage.
9. Sadhu Vivekasagara Dasa : *Vaidikatva* according to Bhagavān Svāminārāyaṇa.
10. J.M. Dave : Three Socio-religious Hindu Reformation-Movements of the 19th Century based on the Vedic Authority and their Impact at the end of the 20th Century.
11. R.M. Dave : Śrī Svāminārāyaṇa's *Navya Viśiṣṭādvaita and Vedas.*

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These articles are not only informative and interesting but also learned and these writers deserve our praise, but it is regretful to note that there is no uniform pattern in reference-notes; sometimes references are given and sometimes they are missing (e.g. on pp. 36, 43, 125 etc.); perhaps this is a phenomenon of misprints. One misses in this useful booklet a chapter like 'Concluding Remarks.'

One would like to note here a nice remark by Dr. S.G. Mudgal in his "Preface" that "Śaṅkara is also known to have quoted (though only once) from *Viṣṇu-Purāṇa* approvingly" *Enpassant* it may be noted that he quotes from other Purāṇas also. In his *bhāṣya* on the *Brahmasūtra* 2.1.27, *(Śrutestu śabdamūlatvāt)* he quotes the *Matsya-Purāṇa* 113.6 with the prefixing of the word *Paurāṇikāḥ* and this passage is identified by Dr. S.K. Belvalkar as a passage from the *Mahābhārata* 6.5.12. The *Matsyapurāṇa* reads here *Sādhayet* in place of the vocable *yojayet*. MM. Dr. P.V. Kane observes that he quotes elsewhere in his *bhāṣya* from the *Vāyu-purāṇa* also *(vide History of Dharmaśāstra,* Vol. V, Part II, Pune, 1962, pp. 900, 889 ff.). It is well-known that there are passages which are common to the *Mahābhārata* and to more than one *Purāṇa (vide* Belvalkar S.K., *The Brahmasūtras of Bādarāyaṇa with the Comment* of *Śaṅkarācārya,* Chapter II, Quarters I & II, Poona, 1931, Notes, p. 10.) "It is tempting to suggest here that there is a need for a "Purāṇic Concordance", "Epico-purāṇic Concordance" on the lines of the "Vedic Concordance" by Maurice Bloomfield.

The authors, the editor and the AARSH deserve our hearty appreciation for publishing this useful monograph and we look forward for many more publications from it in the years to come.

S. G. Kantawala

'Shriram', Opp. Kantareshwar Temple,
Near Champaner Gate, Vadodara.

***A Pāda Index and Reverse Pāda Index to Early Pāli Canonical Texts : Suttanipāta, Dhammapada, Theragāthā and Therīgāthā,* by Moriichi Yamazaki and Yumi Ousaka, Pub. Kosei Publishing Co. Tokyo, Japan, 2000; pp.1-571; Price not mentioned**

The compilers of this volume containing the pāda-index and reverse pāda-index of four major canonical texts of Buddhism have done a very great service to the scholars and students of Buddhistic studies by providing the sound foundation for further scholastic work of producing critical texts of these important works, and also producing books on their literary, religious and philosophical value.

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They have processed a huge textual data on personal computers and have followed the well-established practice of using accurate characters for the wide-ranging phonetic sounds of Sanskrit and Pāli language.

The book will certainly prove to be of immense value as a pioneering ground-work for further critical evaluations and research in the fields ranging from philology to metaphysics.

11, Vrajadarshan, Nr. Vrajadham Mandir, R.T. Vyas
Manjalpur, Vadodara.

The Philosophy of the Upaniṣads **: by Paul Deussen, English tr. by Rev. A.S. Geden, Reprinted from T.T. Clark Edition of 1919 by Motilal Banarsidass Publishers Private Ltd., Delhi, 1999, pp. i-xiii + 1-429, Price Rs. 225/-**

The author's brilliant German work *"Die Philosophie der Upanishads"* was first published in 1899, as a part of his *"General History of Philosophy"*. However, it is complete in itself and was translated into English by A.S. Geden in 1906 which proved to be universally popular, due to its intrinsic value.

The author seems to have studied very carefully and exhaustively the whole range of ancient Vedic literature and its later ramifications as evinced by his masterly treatment of the subject. He has presented the Vedic philosophical ideas in the chronological order of idealism, pantheism, cosmogonism, theism, atheism, and deism, with great insight into their metaphysical significance.

The Upaniṣadic philosophy marks the climax of Indian thought which according to him was already reached in ancient, pre-Buddhistic times and in philosophic significance has not been surpassed by any of the later developments upto the present day. Buddhism also, he says, betrays its indebtedness in essential points to the teachings of the *Upaniṣads*. *Upaniṣads* were considered so far to contain a confused mass of contradictory conceptions. The author has remarkably succeeded in showing order and consistency in their thought.

He proceeds to show that the ancient bold, idealistic doctrine of the sole reality of *Ātman,* the knowing subject in us, and the unreality of the manifold universe outside of *Ātman* was first developed by Yājñavalkya at the *Bṛhadāraṇyaka - upaniṣad,* 2•4, 3•1-4, 5 and rightly states that its seed was sown as early as the ancient Vedic philosophy, preceding the *Upaniṣads* which has been occupying the attention of all succeeding ages.

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The thought of the unity of existence, the first step in philosophical inquiry, according to him, was taken as early as the later hymns of the *Ṛgveda*. *At Ṛgveda*, 1.164.46 it is said : *Ekam sad viprā bahudhā vadanti*, "The poets give many names to that which is only one". The implication is that plurality depends on words and that unity alone is real. Thus the seed idea was formed very early which proved to be the basis of the edifice of Indian philosophical thought. This idea in germ meant that all plurality-consequently all proximity in space, all succession in time, all interdependence of cause and effect, all contrast of subject and object, in short, all transactions based on duality - has no reality in the highest sense of the term.

It is precisely this thought that forms the starting point of the teachings of the *Upaniṣads*. It occurs in almost all major *Upaniṣads*. Yājñavalkya in the *Bṛhadāraṇyaka Upaniṣad* amplifies this thought. To his wife Maitreyī he teaches : "In truth, not for the husband's sake is the husband dear but for the self's sake is the husband dear." In the following series appear, wife, sons, wealth, worlds, gods and everything. By self is meant the knowing subject in us, the first principle of the universe, as is clear by the later statement that on knowing the self, everything else becomes known. Yājñavalkya also works out the logical corollaries of this thought : (1) The *Ātman* as the knowing subject in us is itself ever unknowable, and (2) There can be no reality outside of the self, i.e. there can be no universe outside of our consciousness. Both these corollaries mark the climax of philosophical thought and seem to bar any further progress in metaphysical thought. Beyond this realisation there is the reign of absolute silence. But the enquiring mind of man could not rest here. Employing logical categories beyond their legitimate limits, it evolved the following doctrines, except the first:-

1. Idealism : The *Ātman* is the sole reality. By knowing it all is known. Nature with its plurality and change is *māyā*, illusion.

2. Pantheism : This idealistic view, on the strength of empiricism, is combined with the idea of the reality of the universe. Thus, the universe is real, yet the *Ātman* is the sole reality, for the *Ātman* is the universe. This pantheism is treated variously in the *Upaniṣads*, indicating the self within us as infinitely subtle, yet at the same time as infinitely great outside us.

3. Cosmogonism : The identity of the self and the universe was incomprehensible to human reason. Hence the familiar relation of casuality conceived the *Ātman* as the cause and the universe as its effect. After creating the universe, the *Ātman* enters it as the soul. Thus the soul in us is identical with the first principle of the universe. This fact is brought home by the terse teaching "That art thou", and its logical corollary is stated that by knowing the one self, everything

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else becomes known. Both are treated with great enthusiasm in all major *Upaniṣads*.

4. Theism : A further step was taken when a clear line of distinction was drawn between the *Ātman*, the creator of the universe and the *Ātman* entering it, i.e. between the supreme and the individual soul. This gave rise to the idea of divine grace. The *Ātman* can be realised only by him whom it chooses.

5. Atheism : The distinction of God and Soul was further contrasted and the soul was conceived to exist from eternity, independently and apart from him. Thus, the existence of God came to be questioned. The sole function for God was to fashion the material nature as arena of recompense for the actions committed by independent souls. As the next step of transferring the creative power to matter was taken, God became superfluous. Thus arose the *Sāṁkhya* dualism of *puruṣa* and *prakṛti* which was deemed sufficient to explain the riddle of existence.

6. Deism : *Yoga* accepted the scheme of things advocated by *Sāṁkhya*, but admitted the existence of God for practical purposes, as any follower of natural philosophy would do, though not due to belief in the revelation.

The author has not only surveyed all these levels of the philosophical thought of the *Upaniṣads*, starting from materialistic atheism to the rarefied heights of idealism, but also has followd the chequered history of its development through centuries and has comprehended all its subtle nuances with an amazing power of insight. His statements are authenticated as they are supported by citing the textual evidence at every step. His dexterity in treatment of the serious subject and systematic method of presentation are praiseworthy. All this reveals a masterly mind of a true philosopher, mature with sagacity and serenity.

The first index of subjects and the second of the references and passages used in the book enhance the academic value of the work.

I recommend this book to all serious students and scholars of the history of human thought in general and history of Indian philosophy in particular as a source-book of human wisdom and congratulate the publisher for reprinting this gem of books.

11, Vrajadarshan, Nr. Vrajadham Mandir,
Manjalpur, Vadodara.

R.T. Vyas

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The *Bhāgavata Mahāpurāṇa* (Oldest *Devanāgarī* version) Part I (*Skandhas 1 to 9)* and Part - II *(Skandhas* 10 to 12), edited critically by Prof. Dr. Keshavram Kashiram Shastree, assisted by Prof. Dr. Mrs. Bharatiben K. Shelat, Pub. Shrimad Vallabh Vishvadharma Samstha, Ahmedabad - 380 009, 2002, pp. XXIV + 336 (Vol. I);pp. 48 + 337 to 592; Price : Rs. 175/- (Each)

The *Bhāgavatapurāṇa* is one of the most important Mahāpurāṇas. It has been commented upon by many commentators, which shows its greatness over other Purāṇas. The critical edition of it was prepared by B.J. Institute, Ahmedabad & is published in four volumes. While preparing the critical Edition of the *Bhāgavatapurāṇa,* the Institute was lucky enough to get one oldest manuscript in *Devanāgarī* script. The present text of the *Bhāgavatapurāṇa,* printed in the above two volumes, is completely based upon this oldest manuscript D1 (1126A.D.) of the *Bhāgavatapurāṇa,* which was procured by them from the Sarasvati Bhavan Library of Varanasi. The Manuscript D17 which belonged to the grand-grand-son of H.H. Śrī Vallabhācāryajī, namely Kalyāṇarāyajī, is utilized for the *Skandhas* 4, 5, 6, 7, 8, 9, 11 (from 5th *Adhyāya),* since the commentary *Subodhinī* of H.H. Vallabhācāryajī is available on *Skandhas* 1, 2, 3, 10 and 11 (4 *adhyāyas* only). The readings and interpolations from the four commentaries on the *Bhāgavata,* namely - (1) *Bhāvārthadīpikā* (13th Cent. A.D. from Karnataka) (2) *Subodhinī* of H.H. Śrī Vallabhācārya (Āndhra, settled in U.P. last quarter of 15th Century A.D.), (3) com. by Vijayadhvajatīrtha (1st half of 15th century A.D.) of Madhvācārya-cult; (4) com. *Bhāgavatacandracandrikā* of Vīrarāghavācārya of Rāmānuja cult (14th Century) are taken note of. The editor has utilized *"Śrīmad-Bhāgavata-a new edition-The Text of Śrīdhara"* edited and published by T.R. Krishnacharya, Madras, in which Readings and interpolations of no. 3 and 4 above are noted in footnotes & "great trouble" saved by this edition is humbly recorded by the editor. The editor also puts on record the "guidance in the preparation of the script of the D1 text" given by Prof. Dr. Smt. Bharatiben K. Shelat as a "boon" to him.

After small Introduction, the table of contents of each *Skandha* is given in English. The text of each *Skandha* is given in small letters in two columns, followed by readings and interpolations systematically noted on separate pages. Thus the first part contains 1 to 9 *Skandhas* and the second part similarly contains remaining 10 to 12 *Skandhas.* The second part also contains a tabular list of interpolations found in each *adhyāya* of each *Skandha* and the number of interpolations in D1 and other commentaries, consulted by the editor. The Introduction in the Part II also incorporates the editor's observations on different aspects of the *Bhāgavatapurāṇa,* like sources and author's mastery, *Bhāgavata Ākhyāna, Purāṇa & Mahāpurāṇa, Aṣṭādaśasāhasryām Saṁhitāyām, Pāramahaṁsyām Saṁhitāyām Vaiyāsikyām,* emphasis on Bhakti, the name Kṛṣṇa, Incarnations of Lord Viṣṇu, development of the Viṣṇu-cult, the store-house of the Indian Philosophy, the commentaries on the *Bhāgavatapurāṇa.*

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Sometimes words in the text are underlined & some portions are given in rectangular bracket to show that the text is restored from the commentary of Śrīdhara. The most difficult part of preparing, presenting & publishing the critical apparatus systematically has been accomplished with greatest zeal on separate pages, with minutest details, noted.

Such a voluminous text of the *Bhāgavatapurāṇa* is printed with almost accuracy and the greatest care. The most difficult, complicated, minute job of this type has been accomplished with great success by the editor at the extreme old age, nearing a hundred. We bow down to this great Modern *Maharṣi* with both hands folded and pray God for his good health and many more works to come up from his pen.

M.L. Wadekar

Oriental Institute,
Vadodara.

Jambūdvīpa as Asia and Medical Adventures in Śrīmad Bhāgavatam **by Prof. Dr. Vinod Purani; Pub. Prof. Dr. Vinod Purani, Kadakiyawada, Near Gokulnathji Mandir, Modasa-383315 (Gujarat), First edition, 2002, pp. I to IX and 1-61; Price Rs.140/-**

The book under review is a small collection of two articles of Dr. Vinod Purani, the author, on two aspects (1) Jambudvīpa as Asia and (2) Medical adventures on the *Bhāgavatapurāṇa*. The book has a scholarly & enlightening foreword by Prof. Dr. S.G. Kantawala, which is followed by a Preface by the author. The monograph then contains the first article of the author on the "Jambudvīpa as Asia". The fifth *Skandha* of the *Bhāgavatapurāṇa* contains the description of the Jambudvīpa, with all details about its boundaries, rivers, mountains etc. The author tries to stress that all these can be identified even today in the geography of Modern Asia and hence the description therein is quite relevant even today. Many scholars have written Dictionaries on Geographical aspects of Purāṇas. Dr. Vinod Purani's attempt is however praiseworthy. He has also properly given two useful appendices, where he has given two charts - (1) About different *Varṣas* - their Modern names and Mountains with their Modern names (2) About Puranic rivers - their Modern names - from where these start & in which ocean they merge. About eight Modern Maps, explaining his thesis, are also appended.

In the second article about "Medical adventures in *Śrīmadbhāgavata*", the author has tried to interpret some of the puranic episodes in the *Bhāgavatapurāṇa* from the point of view of the Modern Science. (1) Gokarṇa's birth from cow's embryo, (2) Sudyumna's story of change of sex, (3) Yuvanāśva's - i.e. Male's conceiving a child (4) Operation (5) Development of human body - these are referred to in this article. It is to be noted that as

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early as in the *Ṛgveda Saṁhitā*, many scientific truths are referred to.

An Index to Important words in the monograph is given, which is followed by a select Bibiliography on the subject.

The monograph on the whole is very good from the point of view of study of these two aspects of the *Bhāgavatapurāṇa*. Its cover-page is quite attractive. The monograph is, however, not properly checked & proof-read & the plentiful inaccuracies of diacritical marks, English spellings etc. mar the value and smooth reading of the book. We expect the second reprint to be bereft of all such inaccuracies.

We congratulate the author/publisher for brining this book of thoughtful contents. We look forward to more authentic and perfect books from the pen of the author.

Oriental Institute, M.L. Wadekar
Vadodara.

***Catalogue of Manuscripts* : Calicut University Sanskrit Series No 1, General Editor - Dr. M.S. Menon, Ed. Dr. N.V.P. Unithiri, Department of Sanskrit, University of Calicut, 1985; pp. IV + 355, Price : Rs. 60/-.**

The Kerala state abounds in a number of manuscripts scattered in different parts of the State. It has been a storehouse of many manuscript collections owned by the Pandit families, individual scholars, temples etc. Consequently, there was awakening among the scholars and the newly established academic institutions to collect manuscripts in Sanskrit from many ancient families hailing from different parts of Kerala.

The Department of Sanskrit in the University of Calicut, came into existence in Oct. 1977 and one of the major thrust-areas of the Department was to collect manuscripts and publish their catalogues.

The book under review is a result of such a collective effort. Though the department houses nearly 15,000 manuscripts, the present catalogue contains 631 palm-leaf manuscripts, written in Malayalam and Grantha Scripts. The majority of works are in Sanskrit and the rest being in Malayalam. Many manuscripts included in this catalogue were received as donation and other manuscripts were purchased from various houses in North Kerala.

The manuscripts are entered in Sanskrit alphabetical order, each entry having twelve divisions and beginning and end portions of the manuscript give a fairly good idea of the nature of the collection. Some manuscripts are in Tulu language, some are bi-lingual (Sanskrit

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and Malayalam), some furnish information about the land-grants etc.

On the whole the catalogue contains very useful information about many works and we look forward to subsequent volumes containing information regarding the remaining manuscripts.

In passing, a word about the printing may not be out of place - many times, the diacritical marks are not properly given. So also mistakes in Sanskrit spellings and giving proper readings hinder the path of smooth understanding. A more careful effort at proofreading would have minimized these glaring mistakes.

Hope, the editors will consider this important aspect of research-methodology in their subsequent publications. The Editors and publisher deserve our thanks for their efforts in bringing this store-house to the notice of the scholars.

S.Y. Wakankar

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Vadodara.

Reconstruction of Śaṅkha Likhita - Smṛti **by Dr. A.D. Thakar, Pub. Bharatiya Kala Prakashan, Tri Nagar, Delhi. 2003, pp. 317, Price : Rs. 550/-.**

It is with a heavy heart that I am reviewing the above work of Dr. Thakar, for the simple reason that it is a posthumous publication.

This work has the benefit of the seasoned scholar Dr. M.L. Wadekar, who has written a foreword to this work. Besides, A.D. Thakar undertook this work at the instance of the late J.S. Pade Shastri, the learned Pandit of Baroda.

Dr. P.V. Kane has called this work as *'Dharma-Sūtra of Śaṅkha-Likhita,* while A.D. Thakar has described it as *'Śaṅkha Likhita-Smṛti.* This is the only difference between the two titles.

The present edition of the reconstruction of the *Śaṅkha-Likhita Smṛti* or the *Dharma Sūtra* will have to be regarded as an improvement upon the work of Dr. P.V. Kane, who published this reconstructed text for the *Annals of the Bhandarkar Oriental Research Institute* Pune, Vol. VII pp. 101-128 and Vol. VIII pp. 93-132 for the years 1926 and 1927 respectively. As pointed out by Dr. Thakar, MM. Dr. Kane has reconstructed the text with the help of 17 works. Dr. Thakar has, however, consulted about 116 works and some manuscript evidence for the reconstruction of this *Smṛti.*

Dr. Kane's text comes to 463 passages of the *Śaṅkha Likhita Dharma-Sūtra;* while

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the present edition has brought this figure to 963 passages. It is, thus, clear that for the reconstruction of this *Smṛti* work Dr. Thakar has added 500 more passages to the original work of Dr. Kane. It is, thus, evident that he has made considerable improvement upon the work of Dr. Kane.

Dr. Thakar has clarified the picture by the Appendix I in which there is the conspectus with Dr. Kane's work. Here this table of the present work and Dr. Kane's work covers pp. 270 to 285 indicating the places where the particular passages collected by Dr. Thakar have no place in Dr. Kane's edition.

Some of the important points of Dr. Thakar may be summed up below :-

1) He agrees with Dr. Kane in holding that the probable date of this work falls betweeen 300 B.C. to 100 A.D.

2) *Śaṅkha* and *Likhita,* the two brothers mentioned in the *Mahābhārata,* are different from *Śaṅkha* and *Likhita* mentioned in *Jaiminīya Aśvamedha.*

3) He points out that the exhaustive treatment is given to the *Dāyabhāga* aspect of the *Dharma-Śāstra* in the present work covering 648 to 690 *Sūtras.*

4) He also adds that in the para No. 546, the fruits for the *Śrāddha* ceremony such as progeny, glory, heaven, wealth and health are pointed out.

5) In the Appendix II, Dr. Thakar has shown that there are in all, 622 passages on the name of *Śaṅkha,* 11 on the name of *Likhita* and 328 passages are indicative of the joint authorship of *Śaṅkha-Likhita.* There are only two passages on the name of *Vṛddha-Śaṅkha.*

6) In Appendix 3, Dr. Thakar has given the table indicating combined authorship with other authors of *Dharma-Śāstra.*

7) It may be added that the name of *Śaṅkha* is connected with Hārīta, Uśanas, Bṛhaspati, Vyāsa, Vasiṣṭha, Yājñavalkya, Baudhāyana, Devala, Manu, Śātātapa, Aṅgiras and Paiṭhīnasi.

8) It may be added that the name of *Likhita* is associated with Yājñavalkya, Gobhila, Laugākṣi, Viṣṇu, Soma, Bṛhaspati, Hārīta and Yama.

9) *Śaṅkha* is quoted alone at paras 624, 631, 649, 664, 665, 668, 671 and 672.

10) The importance of a son is stressed in the para 650.

Now I take this opportunity to add a few novel views of *Śaṅkha-Likhita.*

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1) Dr. Kane in his Preface to the reconstructed text has added that there was a *Bhāṣyakāra* on the work of *Śaṅkha-Likhita* as is clear from the quotation of the views of this *Bhāṣyakāra*, in the *Kṛtyakalpataru of Lakṣmīdhara, Ghose's Hindu Law* Vol. II. p. 540 and the *Vivāda-Ratnākara* of *Caṇḍeśvara*.

This point of the *Bhāṣyakāra* of *Śaṅkha-Likhita Smṛti* has no place in the critical introduction of Dr. Thakar.

2) Another novel view of this *Smṛtikāra* is that there should be no witness for a conflict between a father and a son. This is evident from the *Sūtra* No. 591 of the *Śaṅkha-Likhita Smṛti*. Further, this *Smṛtikāra* holds that if anybody acts as a witness, he will be punished by the fine of 3 *Kārṣāpaṇas*.

3) He favours *anumaraṇa* for a chaste woman in paras 157 and 163.

4) His another special view is reflected in the *Sūtra* No. 36b, where it is stated that by the name of a lady ending in long *ī*, that family becomes pure by that name.

The effort of Dr. Thakar is certainly laudable in bringing out the reconstruction of the *Śaṅkha Likhita Smṛti*. But there is one point which remains unanswered. Why the *Smṛtis* of Śaṅkha, *Likhita* and *Śaṅkha-Likhita* separately published in the *Collection of the Smṛtis* of the Ānandāśrama Sanskrit Series, Poona and the *Smṛti-Sandarbha* Vol. III, Calcutta are not utilised for the present purpose.

I would like to close this review by stating that Dr. Thakar has permanently laid under obligations the lovers and sincere workers of *Dharma-Śāstra*, by fulfilling the longfelt need of this work and the research scholars of *Dharma-Śāstra* will be indebted to him permanently.

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S.G. Moghe

Vyastarāgam by Ācārya Digambara Mahāpātra, Pub. Umesh Chandra Mahapatra, A/399, Koyalnagaram, Rourkela - 769 014. Orissa, 1990, pp. 15 + 149, Price : Rs. 22/-.

The *Vyastarāgam* of Paṇḍitarāja Digambara Mahāpātra, a recipient of President's certificate of honour, is a collection of Sanskrit poems. The work embodies 62 short poems which are presented under four different headings, namely *Satya-ullāsa, Śiva-ullāsa, Sundara-ullāsa* and *Prakīrṇa-ślokas* (miscellaneous verses). There are 14 poems in *Satya*, 15 in *Śiva*, 13 in *Sundara* and 20 in *Prakīrṇa* headings. In all, there are 234 verses composed in different

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classical metres and 13 *gītas* composed in Oriya medieval metres. The collection begins with the following *Vastunirdeśātmaka-maṅgalācaraṇa* followed by a eulogy of the Lord Jagannātha.

यद् वागर्थविचारणैः प्रतिपदं काव्येषु संसेव्यते ब्रह्मानन्द-सहोदरोक्तिभिरलं यद् व्याहृतं पण्डितैः ।
ब्राह्मी स्मेरमुखोदितं च यदहो सारस्वतं शाश्वतं तत् सत्यं शिवसुन्दराञ्चितमिहोल्लासे समुज्जृम्भते ॥ (p.1)

The study of the work gives me confidence to say that the poet has made methodical efforts to compose the poems which are short (minor) but endowed with sweetness, beauty and simplicity. They become more charming being free from poetic blemishes. Some of the verses fulfilling all the requirements of metrical perfection are really superb but there are some which are of inferior type. The *gītas* composed in Oriya metres and the poems in free style are indeed innovations of the poet. It reflects his progressive mentality and sense of freedom from the clutch of traditional dogmatism, that is, the best poetry is that which is composed in metre.

The dialogue-poems *(Saṁvāda-Kāvyas), Prahelikās* and the free-styled poems create ingenious interest and due to this quality, I think, the work will be more appreciated.

A significant feature of this work is that it includes devotional, social, cultural and philosophical poems. The verses directly express their meanings and do not give any scope for implication and suggestion. The poems are mainly *bhāvapradhāna.* The poet does not achieve expected success in the delineation of sentiments in some of the poems.

In some of the poems the poet has aptly depicted the social reality of the present day society and the degrading human attitudes. As an observer of truth and a bold speaker of auspiciousness the poet has used his poetry as an instrument of expressing reactions. Similarly he has not hesitated to criticise those who are trying to kill the spirit of nature and its pleasant beauty. He has also expressed his frustration and feeling of sorrow while describing what a man gets in this transmigratory world. He comes to an end at last with a hope of happiness and a wish of auspiciousness on the *gaṇatantra-divasa.*

The title of the work is significant. The *Vyastarāgam* is a collection of such poems which do not have relation with each other. They lack therefore unity but as all are product of fluctuated emotions, they form unity. I would like to translate the term as tuneless melody *(vyastarāgam).* It signifies its nature, background and transitory states. In the collection there is a melody but that is tuneless.

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The work will be appreciated by the lovers of modern Sanskrit poetry. The poet also will be remembered for this sublime creation by those who know what poetry is and what kind of labour one makes in poetry-making.

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A Study of Samudrabandha's Commentary on Alaṅkārasarvasva **by C. Narayanan, Calicut University, Sanskrit Series No. 11, Pub. Publication Division, University of Calicut, Calicut, pp. 8 + 382, Price : Rs. 200/-.**

After the advent of the *Dhvani* theory propounded by the great poetician Ānandavardhana, the author of the magnanimous work *Dhvanyāloka,* the trend of composing the works exclusively dealing with the figures of speech or *Alaṅkāras*, like the *Kāvyālaṅkāra* of Rudraṭa was stopped. The attention of the rhetoricians was diverted towards the search of inner core of meaning which is the main source of aesthetic charm producing higher kind of delight to a reader of sensitive heart. But this trend of treating *alaṅkāras* exclusively was restarted by Ruyyaka, the author of the well-known work *Alaṅkārasarvasva* which gives the well-framed definitions and logical divisions of the *alaṅkāras*. As a standard text-book and readable source-material, this work received appreciation of the scholars not only for its meticulous delineation of the concept of poetic figures but for its originality and superb style of presentation. The work attracted the attention of some eminent commentators who provided better exposition of material and facilitated its scope for study and research. The commentators who have made distinct contribution by writing the high standard commentaries thereon are Jayaratha, the author of *Vimarśinī*, Śrīvidyācakravartin, the author of *Sañjīvanī* and Samudrabandha, the author of *Vyākhyā*. Some of the commentaries are also known to be written on the said work from the references of other writers but they are not so far available even in manuscript form. But it is a fact that without the proper study of the commentaries we cannot have a critical understanding of the viewpoints of the original writers like Ruyyaka, who have many times not explicated the matter and unconsciously left it for the successors. Therefore, the study of the commentaries is as imporant as the study of the original works.

The book under review is a research work of high standard patiently prepared by C. Narayanan for his Ph.D. degree under the able guidance of Prof. Dr. C. Rajendran. The study is based on the text edited by Sambasiva Sastri in 1926 and was published by the Department of Publication, University of Kerala. The critical study of Samudrabandha's

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commentary was a long-felt need as the commentary is an authentic record to trace out the origin and development of some important poetic figures. It also serves as a critical tool to digest the thoughts of Ruyyaka and that has been fulfilled successfully by Dr. Narayanan for which he deserves our appreciation.

The work is systematically presented in 15 chapters followed by a Bibliography and two Indices of names and subjects. The 15 chapters are as follows : Samudrabandha and his patron, Poetry in Samudrabandha's perspective, *Śabdālaṅkāras, Alaṅkāras* of similarity, *Alaṅkāras* of superimposition, *Alaṅkāras* of implied similarity, *Alaṅkāras* with felicity of epithets, *Alaṅkāras* with felicity epithets and the qualified objects, *Alaṅkāras* of contradiction, *Alaṅkāras* of stringed variety, *Alaṅkāras* of logical principles, other sources of charm, *Rasavadalaṅkāra* and emotive figures and the last is A critical Evaluation of Samudrabandha's commentary.

Thus the author has fully concentrated on the critical exposition of the contents of the text of the *Alaṅkārasarvasva* as presented in the commentary. This exposition is interesting and useful to understand the poetic figures because of its easy language and clear style. The value of the exposition is further enhanced for the reason that the researcher has also supplied other illustrations from the works of the great poets and dramatists like Kālidāsa. Sometimes the author has tried to explain the controversial and confusing verses. The study further brings to light the original viewpoints of Samudrabandha and decides his actual place among the commentators.

In the first chapter, the author deals with Samudrabandha's personal matter, his scholarship and his patron King Ravivarma of Kolamba. In the second chapter, an interesting discussion about the soul of poetry is made. After summarising various views of Ālaṅkārikas, Samudrabandha puts before us his independent view. He says that poetry becomes beautiful on account of the strikingness of the suggested sense and follows Ānandavardhana in this matter. Like Ruyyaka, Samudrabandha raises his voice against the theory of *Anumāna* advocated by Mahimabhaṭṭa, the author of the epoch-making work *Vyaktiviveka.* Another important topic discussed in this chapter is that of the classification of the poetic figures on the basis of the logical relation called *Āśrayāśrayibhāva.* In this connection it is pertinent to note that while advocating *Āśrayāśrayibhāva* theory Ruyyaka says ..... *tasmādāśrayāśrayibhāvenaiva cirantanamatānusrutiriti.* Here it does not become clear, to whom exactly Ruyyaka refers. Jayaratha and Vidyācakravartin also keep silence in this matter. What is the view of Samudrabandha in this matter ?

The researcher has supplied the English translation of the verses cited as examples with proper acknowledgement of the translators. This will facilitate the present day students who mainly depend on the translations.

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The best part of the thesis is the critical evaluation of the commentary that the author has made at the end of the work. The author has discussed the problem of the authorship of the *Alaṅkārasarvasva* and has tried to solve it with the help of Samudrabandha's observation. He has also brought to light the fact that the commentary under study preserves at many places the Kerala readings of the texts which are not seen in other commentaries written by Vidyācakravartin and others. He has justified that the commentary is an ideal one as it possesses all the good qualities which are enumerated by the great scholars like Abhinavagupta (p. 362). In this chapter, he has presented the good qualities of Samudrabandha's treatment of the figures of speech and has proved that it is better than that of Jayaratha with apt quotation of the well-known scholar T. Ganapati Sastri. According to his evaluation Samudrabandha's commentary is a rich storehouse of information. It is important for the classification of *alaṅkāras*. It is of great historical and critical value for the reconstruction of the concept of *alaṅkāras*.

In spite of the academic and scholarly value of this book, some inaccuracies observed in every line of the book such as the incomplete and incorrect diacritical marks, absence of italics of the Sanskrit words, spelling mistakes, improper proof-reading etc., mar the beauty of the work. This will create disinterest in the minds of the readers. In the notes the author has mainly made a long list of *ibid* and *op.cit.* which in no way helps the readers to connect the matter with the original source. In many places of actual need, the author does not provide the original source either in the text or in the notes. Principles of Research Methodology are not properly followed. (e.g. on p. 56, fn. no. 2-5, in the place of *op.cit.* it should be *Ibid).* Sometimes it is observed that the work cited in the note is not included in the Bibliography. (see p. no. 32, fn. nδ. 94 T.A. Gopinath Rao). The author of such a critical work which is specially meant for research oriented readers, should be very much careful. The work should be revised thoroughly before its second edition.

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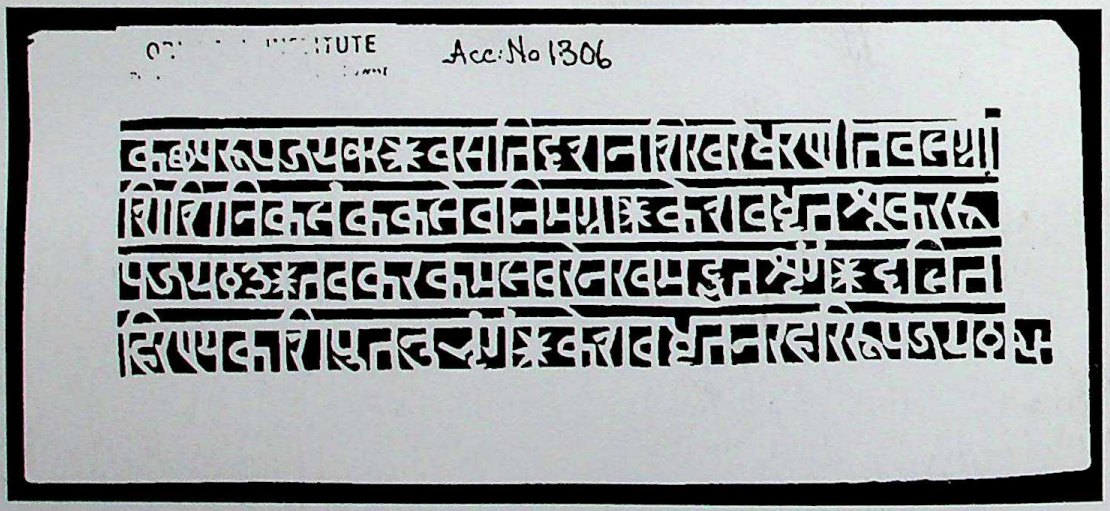

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